

WONDERS OF
ITALY



THE MEDICI SERIES

The Medici Art Series

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THE MEDICI ART SERIES.

Edited by JOSEPH FATTORUSSO.

WONDERS OF ITALY

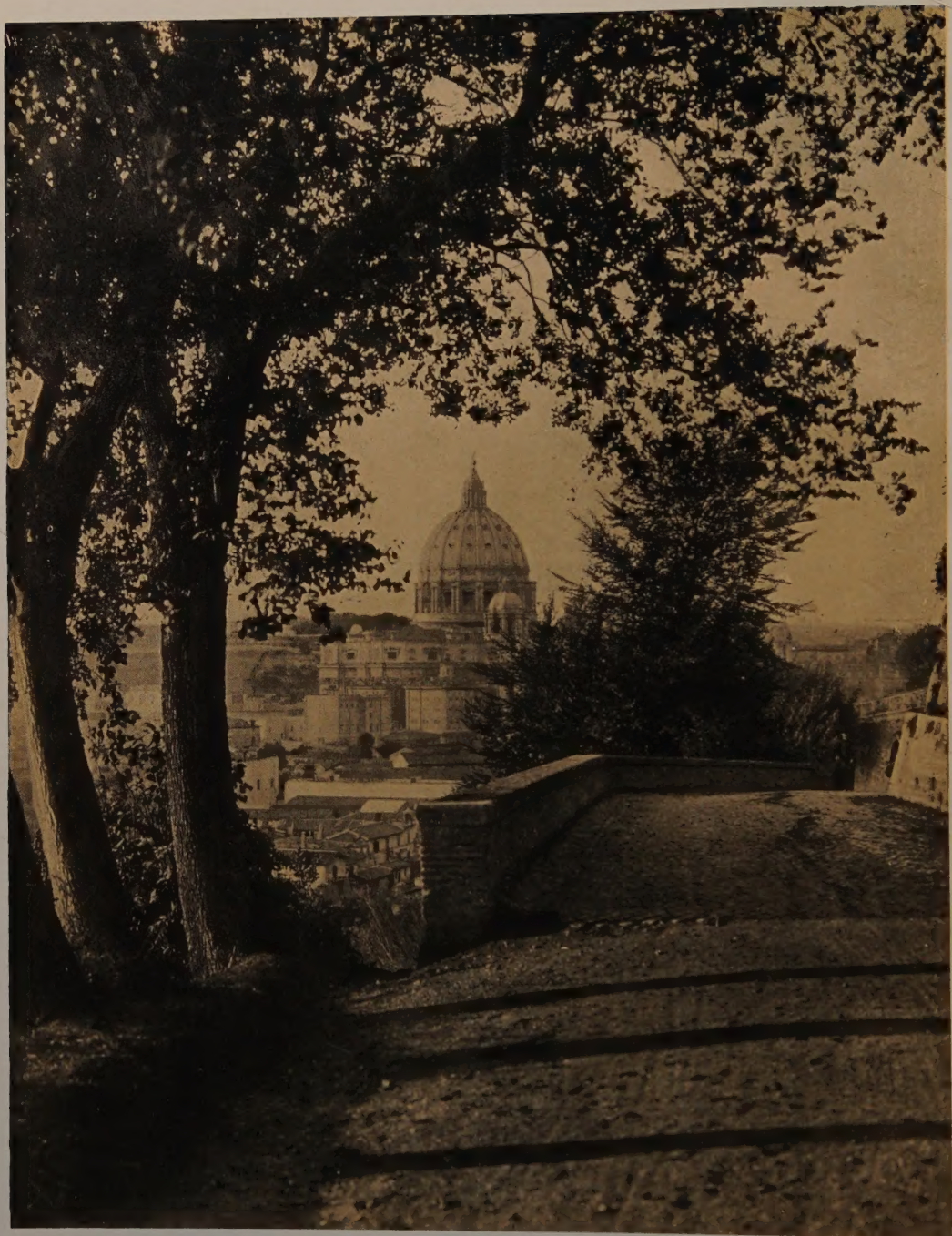
Non nobis sed omnibus.

" Oh Land of Beauty, garlanded with pine
" And luscious grape-vines, 'neath whose vaulted skies
" Of blue eternal, marble mansions rise,
" And roseate flowers from every lattice shine,
" Still have the Nations striven of yore
" For thy fair fields, lovely as Eden's plains;
" Thy temples; and thy cities by the main
" Throned hoar and gray upon the rocky shore.
" Who hath seen thee, — oh never in his breast
" The heart grows wholly old! some youthful zest
" Of life still lingers: some bright memory!
" And when the nightingales in Autumn chill
" Fly forth, a yearning stirs his spirit still
" To fly with them toward sunny Italy!"



DANTE EXPOUNDING HIS POEM.

(Detail from picture on p. 210).



THE DOME OF ST. PETER'S, ROME, AS SEEN FROM THE JANICULUM.

WONDERS OF ITALY

THE MONUMENTS OF ANTIQUITY, THE CHURCHES, THE PALACES
THE TREASURES OF ART

A HANDBOOK FOR STUDENTS AND TRAVELLERS

WITH 2939 ILLUSTRATIONS

AND SEVERAL CHARTS

SIXTH EDITION, ENLARGED AND REVISED THROUGHOUT



THE MEDICI ART SERIES
FLORENCE: G. FATTORUSSO

Printed in Italy.

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VIEW OF NOLI ON THE ITALIAN RIVIERA. *Liguria.*

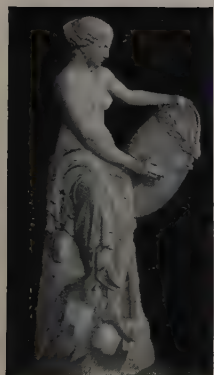
PREFATORY NOTE.

THE object of this book is to facilitate the traveller's itinerary in Italy, by indicating at a glance the most notable places and works of art in the cities through which he travels; to recall familiar places and things to those who have seen them or suggest them to others to whom fate denies the opportunity of visiting this incomparable country; finally to serve as a repertory for purposes of reference to the general student of Art.

The very general approbation bestowed by the public upon the preceding editions of *Wonders of Italy*, has encouraged me to redouble my efforts in this edition—which has been considerably enlarged and revised throughout—in order to secure a still higher character than it before enjoyed, and I have the gratification of presenting a volume embracing all the most important monuments with accurate descriptions, besides spirited views mirroring this Land of Beauty.

My authorities in compiling the historical notes and ascriptions are given in a list of the books I have consulted. For the chief attraction of the book—the illustrations—I would again express my indebtedness to Messrs. Fratelli Alinari and Giacomo Brogi of Florence and to Signor D. Anderson of Rome for their courteous permission to reproduce their photographs. I take this opportunity to express my thanks to Messrs. Alfani & Venturi, who have taken a special care in the printing of the book.

FLORENCE, *January, 1930.*



VICTORY. By CONSANI.
(Pitti Gallery, Florence).

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MARBLE ORNAMENT ON THE TOMB OF GALEAZZO VISCONTI. *Certosa di Pavia.*

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FLORENCE. PALAZZO VECCHIO. Begun A. D. 1298.

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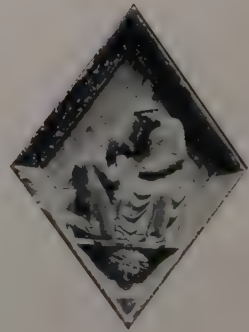
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LAKE MAGGIORE. Isola Bella. Lombardy.

ITALY

THE LAND OF WONDERS.

"Fair Italy,
 "Thou art the garden of the world, the home
 "Of all Art yields, and Nature can decree;
 "Even in thy desert, what is like to thee?
 "Thy very weeds are beautiful, thy waste
 "More rich than other clime's fertility;
 "Thy wreck a glory, and thy ruin graced
 "With an immaculate charm which cannot be defaced."

— BYRON.



COUNTRY so beautiful and so interesting as Italy needs no introduction to the traveller. Its historic associations of a glorious past, its noble monuments and priceless treasures of Art are in themselves allurements enough. But there is besides, the charm of natural beauties, of lofty moun-

tains and luxuriant valleys, of picturesque shores and lovely lakes, of an ideal climate and blue skies, while to all who reverence the human spirit in its highest manifestations that must needs be holy ground, where, at every turn, you come upon traces of the most illustrious men that ever lived. During several centuries its people produced much that is great and even imperishable in Art and Science; its intellectual leaders gave a powerful impulse to creation, in both of these by revivifying classical anti-

quity; the number of petty potentates who held their courts in its various subdivisions created a hundred centres of interest, and the secret of Italy's charm consists partly in the consciousness that its cities are connected with the earliest developments of European civilization, that there was scarcely any great epoch in the history of mankind but found here its theatre and its heroes.

The traveller from the north feels himself suddenly transported into a new world as soon as he passes the barrier of the Alps. This enchanted land is in truth a land of wonders; every city and almost every little town is important either historically or picturesquely. There is entertainment to suit all tastes and desires; there is food for all minds, joy for every soul. Within the circle of a few hundred miles, are to be seen cities, each of which might be regarded as the capital of a distant kingdom. Those who delight in Art can find enough to do for a lifetime. The traveller of archaeological bent, fond of old ruins, can study the ruins of monuments reared by the greatest and most ancient nations of the earth. Whoever is in quest of health has at his disposal all kinds of summer and winter resorts, all kinds of mineral springs besides the charm of pleasant surroundings. Little wonder, therefore, if Italy has been called the Land of Wonders.



VIEW OF THE CITY OF COMO AND THE LOWER PART OF THE LAKE. Lombardy.



VIEW OF GRESSONEY AND MONTE ROSA.

PIEDMONT

TURIN

AOSTA—SUSA—THE ALPS



SUSA. Campanile of the Cathedral.



VIEW OF MONTE BIANCO 15,782 ft.

The monarch of the great chain of the Alps.

Italy was the soul of the world and all were wooing her: she was the focus of all ancient culture, and this focus each nation desired to possess as its own. It almost seems as though Nature herself were anxious to protect this shrine of her beauties, for on three sides she has protected her by the sea and on the north has built a gigantic wall formed by the great chains of the Alps.



AOSTA. Honorary Arch of Augustus. Erected 23 B. C.

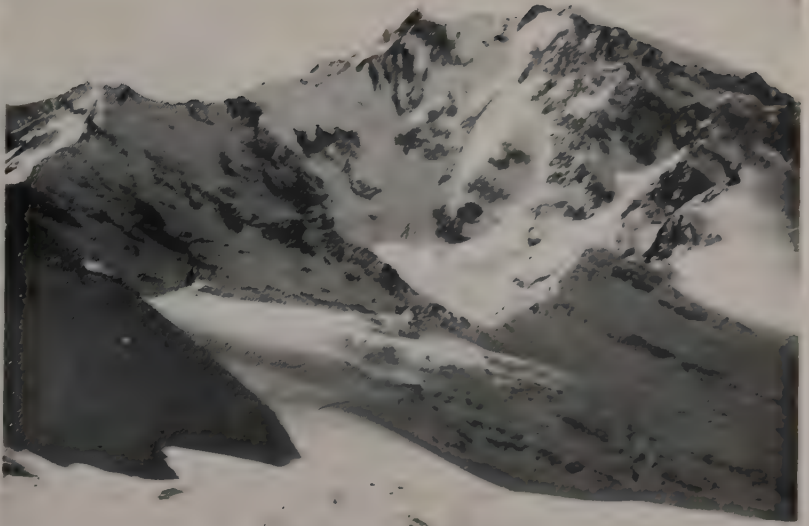


Nes Chateau of Fenis. 14th cent.



SUSA. Triumphal Arch. Erected 7 B. C.

The Alps, the highest and vastest chain of mountains in Europe, form a natural barrier between Italy and the rest of the Continent. The Romans first obtained some knowledge of them by Hannibal's passage (216 B. C.) across them. Since then this formidable barrier has been stormed by innumerable invaders and the traces of the various incursions remain in the colossal construction of the numerous roads or passes so frequented now by travellers and motorists. One of the oldest of these passes is that of the Great St. Bernard, on the summit of which is the world-famous Hospice (8000 feet), 'the most elevated habitation in Europe.' This Hospice or Convent was founded in the 11th cent. by St. Bernard of Menthon. The monks here pass their lives in the perilous offices of rendering assistance to travellers in distress. Every evening one of them, accompanied by a trusty servant and attended by large strong dogs, descends a part of the mountain in search of benighted travellers who are wandering in the snow, or buried under the avalanches. The dogs are trained to this sort of service and perform their duty admirably; they will scent a man at a great distance, and, penetrating under the thick fogs or the deepest snow, always know how to find their way. By the vigilance and active attention of these pious ecclesiastics the lives of many individuals who would fall victims to the rigour of the climate, are saved every year.



VIEW OF MONTE ROSA. (MONTAGNA).



GENERAL VIEW OF AOSTA. In the distance are the Alps.



AOSTA. CHATEAU of the 15th CENT.



VIEW OF IVREA.

Photo ALINARI.



NOVARA. CHURCH OF S. GAUDENZIO.
By TIBALDI. Height of the dome 397 ft.



AGLIÈ. THE CHATEAU. Erected in 1775.
Now a residence of the Duke of Genoa.



PINEROLO. THE CATHEDRAL. 11th cent.
Romanesque-Gothic style.



ASTI. THE CATHEDRAL.
Erected in 1348. Gothic style.



SALUZZO. THE CATHEDRAL. 16th cent.



SALUZZO. PALAZZO CAVASSA. 15th cent.



GENERAL VIEW OF THE CITY FROM THE CAPUCHIN MONASTERY.

TURIN.

TURIN, the ancient *Augusta Taurinorum* of the Romans, reached its first period of importance in the fifteenth century, when it came into the possession of the House of Savoy, who has made Italy free and united. To day Turin is the chief city of Piedmont, as brilliant and beautiful as any city of modern times,—broad streets, stately palaces, churches, public monuments, and gardens are conspicuous everywhere. The streets are ornamented with arcades, and remarkably regular (as in the time of the Romans); the most important all converge to the Piazza Castello, a huge square space near which stand the chief public buildings, while in the centre of the square itself is the Palazzo Madama (p. 17), a strange imposing edifice, having on one side a late-Renaissance façade, whilst on the other are octangular towers and heavy doorways which belong to the Middle Ages.

Turin possesses a fine Picture Gallery, a most interesting Museum of Egyptian Antiquities, and an Armoury, which is considered the best in Europe.



MOLE ANTONELLIANA.
The tower is 540 ft. high.



THE RAILWAY STATION and Corso Vittorio Emanuele.



PIAZZA CASTELLO from the Royal Palace.



MONUMENT TO AMEDEUS VI. † 1383.
The "Conte Verde." By PALAGI.



MONUMENT TO VICTOR EMANUEL II. † 1878.
By PIETRO COSTA.



MONUMENT TO CAMILLO CAVOUR. † 1861.
Designed by DUPRÉ. (1873).



THE PORTA PALATINA.
A Roman gateway restored in 1910.



PALAZZO CARIGNANO. Erected by GUARINI (1680).
King Victor Emanuel II was born in this palace.



ROYAL CASTLE OF MONCALIERI.



COURT OF THE PALAZZO PAESANA.



MONUMENT TO PRINCE FERDINAND
of SAVOY. By A. BALZICO.



MONUMENT to Duke E. Philibert. † 1580.
Bronze by MAROCHETTI (1838).



MONUMENT TO CHARLES ALBERT. † 1849.
Bronze by MAROCHETTI.



PALAZZO MADAMA. Designed by JUVARA.
Western façade, eighteenth century.



PALAZZO MADAMA. Eastern façade
dating from the 13th and 15th cent.



GRAND STAIRCASE.
Palazzo Madama.



CASTELLO DEL VALENTINO.
Begun in 1650 for the wife of Vittorio Amedeo I.



THE CATHEDRAL (SAN GIOVANNI BATTISTA).
Designed by BACCIO PINTELLI. A. D. 1408.



DOME OF THE CAPPELLA
DEL SANTISSIMO SUDARIO. (Cathedral).



INTERIOR OF THE CATHEDRAL.
Renaissance style.



CAPPELLA DEL SS. SUDARIO. (Holy Shroud).
By GUARINI 1694. (Cathedral).



TOMB OF GIOVANNA D'ORLÉ.
(Cathedral).

The churches in Turin are distinguished by richness of ornament and good architecture.

The Cathedral or church of *San Giovanni Battista*, situated immediately behind the Royal palace, was designed by *Baccio Pintelli* and erected by the architect *Meo del Caprina*. It is built in the form of a Latin cross and contains numerous works of art in painting. Behind the high altar is the celebrated Cappella del Santissimo Sudario or Holy Shroud, with walls entirely lined with black marble, contrasting singularly with the white marble monuments, while the light from the



CHURCH OF THE SANTI MARTIRI. 16th cent.

curiously shaped dome above enhances the effect. The monuments were erected in 1842 by King Charles Albert to the memory of four of his ancestors: Emmanuel Philibert († 1580), Prince Thomas († 1656), Charles Emmanuel II. († 1675), Amadeus VIII. († 1451). In an urn over the altar is preserved a portion of the shroud in which the body of our Saviour is said to have been wrapped by Joseph of Arimathea after the descent from the cross. This precious relic was brought from Jerusalem to Chambery in the year 1452 and after many vicissitudes brought to Turin by Emmanuel Philibert in 1578.



CHURCH OF SAN DOMENICO. Gothic style.
Founded in 1354 and repeatedly restored.



CHURCH OF SANTA CRISTINA.
Erected by FILIPPO JUVARA. (1718).



THE TWO QUEENS. Maria Teresa and
Maria Adelaide. By VELA (Church La Consolata).



"LA CONSOLATA." Erected by GUARINI 1679-1714.
This is formed by the union of two churches.



CHURCH OF SAN FILIPPO. By GUARINI and JUVARA.



CHURCH OF SAN LORENZO. By GUARINI.



MADONNA DELLA TENDA.
By RAPHAEL.



ENTOMBMENT. By F. FRANCIA. A. D. 1515.



ST. PETER and DONOR.
By G. FERRARI.



TOBIAS and the Archangel.
By PIERO POLLAIUOLO.

Tobias had been sent on a mission by his father Tobit who was afflicted with blindness. Tobias was accompanied by a stranger, who, it transpired, was the Archangel Raphael disguised. While on the way they came to the River Tigris, and as the young Tobias went down to wash himself, a fish leaped out of the river and would have devoured him. But the angel directed him to drag the fish to shore, take out its heart, liver and gall and put them up safely; explaining that these parts of the fish are of virtue in exorcising devils and in healing blindness. In the course of his mission Tobias was married to Sarah, whose seven previous husbands had died in the bridal-chamber, slain by the jealousy of the demon. By Raphael's directions Tobias was enabled to exorcise the demon, and with his wife and the angel returned home. And when his blind father came to greet him, he rubbed the gall on his eyes and Tobit's eyesight was miraculously restored.

In Botticelli's picture, the Archangel Raphael leads the youthful Tobias; to the left is St. Michael, the Angel of Judgment sword in hand; to the right Gabriel, the Angel of Redemption holding the lily. Tobias with his fish represents the Christian, the believer, guided through his life-pilgrimage by the angelic guardian and minister of divine mercy.



TOBIAS AND THE THREE ANGELS. By BOTTICELLI.



MADONNA. By MACRINO D'ALBA.



MADONNA ENTHRONED. By SODOMA.



MADONNA. By LORENZO DI CREDI.



JAMES, DUKE OF YORK. *Fragment from a painting by A. VAN DYCK.*

(to face page 20).



CHARLES II. Prince of Wales. (1630-1685).
Painted by VAN DYCK.



THE CHILDREN OF CHARLES I. of England.
Painted in 1635 by VAN DYCK.



THE QUEEN OF SHEBA BEFORE SOLOMON.
By PAOLO VERONESE.

Antoon van Dyck (1599-1641), was the most distinguished of Ruben's pupils. He spent five years in Italy devoting himself to the study of the great masters. On his return to Antwerp he at once became the great court-painter of his time. Afterwards he went to England and was patronized by King Charles I. and during nearly eight years worked at the portraits of the English aristocracy. He died in London and is buried at St. Paul's.



THE VISITATION.
By R. VAN DER WEYDEN.



THE PASSION OF OUR LORD. By HANS MEMLING.



MARGUERITE OF VALOIS.
By F. CLOUET.



THE ROYAL PALACE. Erected in 1646-58. The bronze statues in front : Castor and Pollux, are by Sangiorgio.



THE GRAND STAIRCASE.
Showing the statue of Charles Albert.



THE GALLERY.



HALL OF THE MINIATURES.



THE QUEEN'S RECEPTION ROOM.



THE COFFEE ROOM.



THE QUEEN'S BOUDOIR.



THE GREAT HALL OF "Sala degli Svizzeri."



THE LIBRARY.



THE GREAT BALL ROOM.



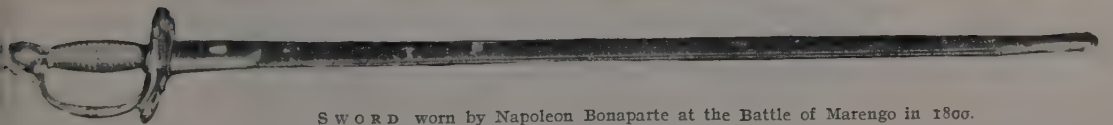
THE BANQUETING ROOM.



THE ROYAL ARMOURY.



CAMPAIGN SUIT OF PRINCE EUGENE.



SWORD worn by Napoleon Bonaparte at the Battle of Marengo in 1800.

Inaugurated by King Carlo Alberto in 1833, the Royal Armoury contains one of the finest collections of arms in the world, and many splendid horses, covered with the skins of the real animals which belonged to celebrated personages.



STUPINIGI. VIEW OF THE CHATEAU.
A summer residence of the King.



TURIN. CHURCH OF SUPERGA. *Erected in 1720.*
It contains monuments and tombs of the House of Savoy.



VEZZOLANO. THE ABBEY.
Erected in the 12th cent.



VERCELLI. CHURCH OF S. ANDREA.
Erected in the 13th cent.



LAKE OF ORTA. Isola San Giulio.

This, though one of the smallest of the Italian Lakes, is nevertheless as lovely as the others and better known lakes.



VIEW OF PORTOFINO AND THE RIVIERA DI LEVANTE.

LIGURIA

THE "*RIVIERA*"

GENOA

RAPALLO SANTA MARGHERITA
SAN REMO BORDIGHERA ALASSIO



BRIDGE NEAR SAN REMO.



THE HARBOUR AND THE EASTERN QUARTER OF THE CITY.

PRINCIPAL EVENTS IN THE HISTORY OF GENOA.

B. C.

700 ca. — Genoa is founded by Ligurian tribesmen.

205. — The town is destroyed by the Carthaginians.
Rebuilt by the Romans about 200 years later.

A. D.

641. — Genoa is occupied by the Lombards.

936. — The town is invaded and pillaged by the Saracens who ravage the Ligurian coast.

1030-1100. — Genoa becomes a Republic. Trade fostered by the Crusades.

1119-1284. — Continuous wars between Genoa and Pisa. First foreign Podestà elected in 1190.

1284. — Naval battle at Meloria. Genoa utterly defeats the Pisans, and becomes mistress of the Tyrrhenian Sea. Her dominions extended as far as Syria and North Africa.

1339. — The first Doge, Sim. Boccanegra, is elected for life.

1380. — The Genoese are totally defeated by the Venetians at Chioggia.

1400-1500. — During the 15th century several revolutions occur, and in this period of confusion Genoa is under the sway of foreign princes: the Marquis of Montferrat, the Visconti and Storzas of Milan, the Kings of Naples; and the chief power really

rests with the managers of the famous Banco di San Giorgio which had acquired extensive possessions in Corsica and maintained an army and naval force of its own.

1528. — Andrea Doria, the great admiral, called the «father of his country», rescues Genoa from the dominion of foreign powers and establishes a new oligarchic constitution.

1547. — Unsuccessful conspiracy of Giovanni Fieschi against Andrea Doria.

1600-1684. — Genoa's Oriental possessions are conquered by the Turks; her trade with America diverted to Atlantic ports; her power declines.

1746. — The town is occupied by the Austrians. Their oppression of the people is such that a popular insurrection begun by Balilla (a boy of 15 years) expels the Imperial troops.

1750. — The celebrated bank of St. George fails.

1768. — A revolt breaks out in Corsica. The Genoese unable to quell it sell the island to France.

1797. — End of the aristocratic government. Napoleon establishes the Ligurian Democratic Republic.

1805. — Genoa formally annexed to the French Empire.

1815. — By the Treaty of Vienna Genoa is joined to Sardinia.

The Gothic *Palazzo di San Giorgio* is one of the most interesting monuments in Genoa. Its erection dates from about 1260.

Enlarged in the 14th century and again in the 16th in the year 1408 it became the headquarters of the «Società delle Compere di San Giorgio», or *Banco di San Giorgio*, a trading society founded to administer the revenue of the state and to gather into one the various interests of the Republic. This, the first-founded bank in the world, operated uninterruptedly for over three hundred years.

Within, the Hall of the Grand Council is remarkable for the number of statues ranged against the walls. These statues, of which there are 35, represent the chief benefactors of the city through the bank, from the middle of the 14th century to the middle of the 17th. Some

of the figures are seated, others are standing, according to the sum given. Those who gave 100,000 livres (about 10,000 pounds

sterling) were awarded with a sitting statue, while those who gave half the amount had only a standing one; less rich and less liberal citizens could only procure a bust or a commemorative tablet. The bounty of all these benefactors consisted in depositing a sum at the bank, to let it accumulate at compound interest for a very long period (half a century at least), and then to devote the proceeds to the redemption or diminution of a particular tax on wine or food. The multiplication of the original sums through mere interest was marvellous, and the ingenuity of the plan for making the most out of a comparatively moderate amount is worthy of a city of merchants.



PALAZZO DI SAN GIORGIO. (13th cent.).



VIEW OF THE CITY AND THE HARBOUR.

GENOA.

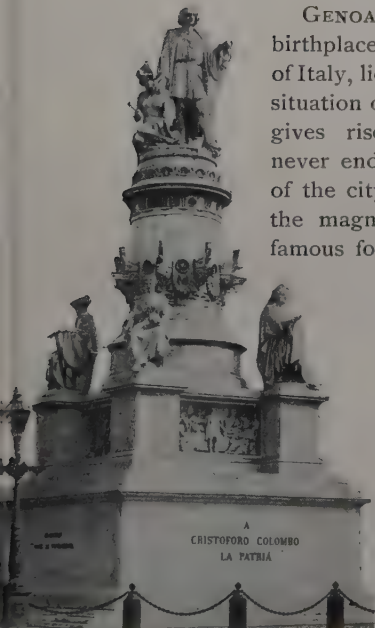
GENOA, the queenly city of the Tyrrhenian Sea, the birthplace of Columbus, the leading commercial centre of Italy, lies at the foot of the Apennines. Her peculiar situation on the slope of steep hills surrounding a bay gives rise to an inevitable picturesqueness and a never ending series of views. The ancient greatness of the city her wealth and splendour is indicated by the magnificent churches and Renaissance palaces, famous for their beauty and their vast collections of

works of art. Much of her glory has departed, but she cannot be dethroned from the supremacy of her great past; she is, to-day, as she was centuries ago: "La Superba."



The Great Lighthouse.

The lantern is 520 ft. above the sea; the powerful reflectors show a light visible for nearly 30 miles.



MONUMENT TO COLUMBUS († 1506).

Christopher Columbus, born in Genoa, went to sea at 14. On Oct. 12 1492, after two months of great peril he first touched land at the Americas. The statue of the Discoverer at the monument rests on an anchor, while a figure typifying America kneels at his feet. The sitting figures symbolize Religion, Wisdom, Fortitude and Geography. The reliefs between them represent episodes from the life of the great Navigator.



PIAZZA ACQUAVERDE. COLUMBUS' MONUMENT AND THE PRINCIPE RAILWAY STATION.



CATHEDRAL OF SAN LORENZO. Fourteenth century.

The Cathedral of San Lorenzo was founded in A. D. 985 ; re-erected in the eleventh century in the Romanesque style, and again in 1307 in the Gothic style. In the sixteenth century it was provided with a Renaissance dome by the architect *Galeazzo Alessi*, the friend of Michelangelo and the architect to whom Genoa owes its architectural splendor. The lower part of the façade is in imitation of French Gothic churches, while the alternate courses of



Statue of the so-called "Arrotino", scissors-grinder.

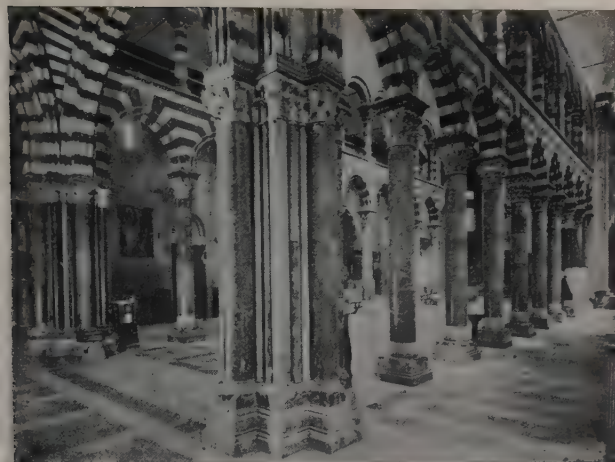


DETAIL OF THE PORTICO.



THE GOTHIC PORTALS OF THE FAÇADE, 13th cent.
Over the central door is a relief of the martyrdom of S. Laurence.

black and white marble show Pisan influences. The solemn interior, striped with black and white marble, contains many works of art in sculpture and painting. In the left aisle is the famous chapel of San Giovanni Battista, built by *Dom. Gagini* in 1496 and richly decorated with statues by *Guglielmo della Porta*, *Matteo Civitali*, *Sansovino* and other artists. In consequence of the crime of Herodias' daughter, women are forbidden to enter the chapel except on one day of the year. The Treasury of the cathedral contains many valuable objects of ancient art among which is the *Sacro Catino* (an ancient Oriental glass vessel taken by Genoese crusaders at Cesarea in 1101), which is said to have been used by Our Saviour at the Last Supper (See p. 40).



INTERIOR OF THE CATHEDRAL OF SAN LORENZO.



NAVE OF THE CATHEDRAL OF SAN LORENZO.



The Altar and Canopy.



The left wall.



General view.

CAPPELLA DI SAN GIOVANNI BATTISTA.



ZACHARIAS. By M. CIVITALI.



SARCOPHAGUS OF THE 13th cent. containing ashes of John the Baptist.

(Cappella di S. Giovanni Battista).



S. JOHN. By SANSOVINO.



CHURCH OF SAN MATTEO.
Gothic style, 13th cent.



CHURCH OF SANTO STEFANO.
Romanesque-Gothic.



CHURCH OF SAN DONATO.
Romanesque style, 12th cent.



INTERIOR OF SAN MATTEO.
Above the altar Andrea Doria's sword.



ST. IGNATIUS. By RUBENS.
(Paintings in the Church of Sant' Ambrogio).



THE ASSUMPTION. By G. RENI.



TOMB OF ANDREA DORIA. By MONTORSOLI.
(Church of San Matteo).



PORTAL OF THE INNER FAÇADE.
(Church of S. Maria di Castello).



CHURCH OF SANTA MARIA IN CARIGNANO.
Designed by GALEAZZO ALESSI, 1552.



CHURCH OF THE SANTISSIMA ANNUNZIATA.
Erected by G. DELLA PORTA. 1587. The Portico is by BARABINO.



CHURCH OF SAN SIRO.
(Seventeenth century).



MADONNA. By NICCOLÒ BARABINO.
(Church of the Immacolata).



THE SANTISSIMA ANNUNZIATA.
(Sixteenth century).



CHURCH OF THE IMMÀCOLATA CONCEZIONE.



CHURCH OF SANTA MARIA DELLE VIGNE.



CEILING OF THE LOGGIA.



STUCCO AND PAINTED ORNAMENTS. Designed by PERIN DEL VAGA.



JUPITER OVERTHROWING THE TITANS. By PERIN DEL VAGA.



THE LOGGIA WITH PORTRAITS OF THE DORIAS.



THE GREAT HALL. (First floor).

The Palazzo Doria del « Principe » so called from the title granted by Charles V. to Andrea Doria, ranks as one of the most important.

The palace was presented in 1522 to Andrea Doria who had it remodelled by *Montorsoli* in 1529 and adorned with frescoes and grotesques by *Perin del Vaga*.

Andrea Doria (1468-1560), was at first the admiral of the French fleet, but disgusted at the breach of faith shown by Francis I. he decided to transfer his allegiance from France to Spain and became the admiral of the Emperor Charles V., and having obtained a promise that Genoa should be an independent Republic, drove the French out of the city and established a new constitution (1528) in which all party interests were made subordinate to the real welfare of the State. The famous Golden Book « *Il Libro d'Oro* » was opened and on its pages were recorded the names of those who should rule; the Grand Council of Four Hundred



CHIMNEY - PIECE. By SILVIO COSINI.

(the Parliament) was set up and the old quarrels were forgotten and there was peace for twenty years, when mutual distrust and personal ambition triumphed once more and led to the famous (unsuccessful) conspiracy of Giovanni Fieschi (1547), who fell into the harbour as he was crossing a plank to step into a galley and was drowned by the weight of his armour.



HALL OF VAN DYCK.



THE SAMIAN SIBYL. By GUERCINO.



THE BALL ROOM.



HALL OF THE MIRRORS.



STATE APARTMENTS.

The *Palazzo Reale* erected about 1650 for the Durazzo family by the Lombard architects *Falcone* and *Cantone* was purchased by the House of Savoy in 1817. The richly decorated interior contains numerous works of art by *Van Dyck* and many other Italian Masters.



THE PORTAL.



VIEW OF THE COURTYARD.



THE LITTLE GALLERY.



SALA DELL' ALCOVA.



ANTONIO BRIGNOLE.



PAOLA ADORNO BRIGNOLE.

Portrait details by VAN DYCK.



PORTRAIT OF A LADY.

By PARIS BORDONE.

The *Palazzo Rosso* (so named from its red colour), formerly the property of the Brignole Sale family, was presented together with the renowned picture gallery to the city of Genoa in 1874 by the Duchess of Galliera († 1889).

The rooms are named after the ceiling fresco paintings which were executed by *Carlone*, *D. Parodi*, *Piola* and *De Ferrari*.



ADORATION OF THE MAGI. *By BONIFAZIO VERONESE.*



CLEOPATRA. *By GUERCINO.*



CEILING OF THE SALA DELL'AUTUNNO.



SALA DELLA GIOVENTÙ.



PORTRAIT OF A PATRICIAN.
By PARIS BORDONE.



PORTRAIT OF F. FILETTO.
By GIOVANNI BELLINI (?).



THE BOTANIST.
By MORETTO DA BRESCIA.



ST. SEBASTIAN.
By GUIDO RENI.



ST. FRANCIS OF ASSISI.
By B. STROZZI ("Il Cappuccino").



PHILIP II. OF SPAIN.
By VAN DYCK.



MADONNA. By GERARD DAVID.



CHRIST AND THE TRIBUTE MONEY.

By A. VAN DYCK.



S. CECILIA. By BERN. STROZZI.

Paintings in the Palazzo Bianco.

The Palazzo Bianco contains a great many works of art. Formerly the property of the Brignole Sale family, the palace (like the Palazzo Rosso) with its collections was bequeathed to the city of Genoa in 1889 by the Duchess of Galliera.



JENNER vaccinating his son. By MONTEVERDE.



ALLEGORY OF LOVE. By RUBENS.

Paintings in the Palazzo Bianco.



S. FRANCIS. By MURILLO.



The Atrium and Staircase.

PALAZZO DELL' UNIVERSITÀ.



The Court.

This is the finest court and staircase at Genoa. The palace was begun as a Jesuit college by BARTOLOMMEO BIANCO in 1623 and created a University in 1812.



PARADISE. By B. STROZZI.



PIETÀ. By BERNARDO STROZZI.



S. AUGUSTINE. By B. STROZZI.

Paintings in the Accademia Ligustica.



The Sala Rossa.



The Council Room.

PALAZZO MUNICIPALE, FORMERLY DORIA TURSI.

The *Palazzo Municipale* or Town Hall possesses a magnificent court and staircase. In the council chamber are mosaic portraits of Columbus and Marco Polo. In the other rooms are the violins of Paganini and Sivori, three letters of Columbus (only the copies are shown), Italian and Flemish tapestries.



PALAZZO MUNICIPALE (Doria Tursi).
Erected by LURAGO. 1564.



HALL WITH THE MONUMENT TO TOLLOI.
Palazzo Municipale (Doria Tursi).



PIAZZA DELLE FONTANE MAROSE.



PALAZZO DUCALE.

The *Palazzo Ducale* originally built in the 13th century was the residence of the doges. The old building, remodelled in the 16th century, was modernized by SIMONE CANTONI after a fire in 1777.



PORTAL of the Palazzo Negroni.
By PARODI and ANSALDO.



VESTIBULE of the Palazzo Balbi.
By G. PETONDI. 1780.



PORTAL of the Palazzo Durazzo.
By ALESSI and PARODI.



PALAZZO IMPERIALE. Decorated by SPARZIO.

Genoa is one of the richest cities architecturally. Its splendid marble palaces, leave a distinct impression of the Genoese wealth of the 15th and 16th centuries. In these palaces the courtyards are invariably high above the level of the streets, and are approached by a grand flight of marble steps.

The beautiful *Palazzo della Meridiana* illustrated here formerly the property of the Grimaldi family, is now the headquarters of the *Lloyd Sabaud* whose famous «Count» liners «Conte Grande», «Conte Biancamano», «Conte Rosso» etc. form the admiration of American travelers and the pride of the Italian Mercantile Marine.



PALAZZO DELLA MERIDIANA. Sixteenth century.



PIAZZA AND CHURCH OF SAN PIETRO IN BANCHI.

The Piazza Banchi and the Old Exchange are in the heart of the old city. From here runs the Via degli Orefici where the delicate silver filigree work for which Genoa is famous may be seen spread out in profusion.



TABERNACLE. By DOMENICO PIOLA.
(Via degli Orefici).



PORTAL by GIOV. DA BISSONE (Palazzo Doria).



ST. GEORGE AND THE DRAGON (Via Indoratori).

In medieval times, when Genoese streets were narrow, the decoration of palaces was restricted to the marble doorways.



PORTAL OF PALAZZO DORIA.
(Piazza San Matteo).



PORTAL OF PALAZZO DANOVARO.
(Salita San Matteo).



PORTAL OF PALAZZO GRILLO CATTANEO.
By TAMAGNINO.



PIAZZA CORVETTO
and the bronze equestrian statue of Victor Emanuel II.



THE ACQUASOLA. This is the most favourite
promenade in Genoa (150 ft. above the sea).



GALLERIA MAZZINI.



PORTA PILA. A. D. 1633.



PORTA DI S. ANDREA (12th cent.).

The *Torre degli Embriaci* illustrated here is the only relic left of the 12th century castle of Guglielmo Embriaco the Genoese captain who distinguished himself in the first Crusade.

The Crusades have a special connecting link with Genoa, since it was from here that Godfrey de Bouillon, going to Jerusalem, set sail in the *Pomella* as a private pilgrim in 1095. Having been insulted at the very door of the Holy Sepulchre, Godfrey burning for vengeance against the Turks returned to Europe. He found Pope Urban II, who had already been worked upon by Peter the Hermit, holding a council of 310 bishops at Clermont for the purpose of organizing an expedition to drive the infidels from Jerusalem. Godfrey's report at once settled the question and the Pope gave Peter the Hermit the fatal commission that was to lead uncounted thousands to death. The first Crusade, under the leadership of Godfrey, was proclaimed and ecclesiastics were sent in all directions to preach the Holy War. Two of these, the bishops of Arles and Gratz came to Genoa and preached to the inhabitants with such success that an army

of enthusiasts sailed from here in 1097. Landing at Syria, the Genoese displayed great valour in helping capture the town of Antioch; on their return home, however, they

stopped at Myra in Licia and carried off from a Greek monastery the ashes of St. John the Baptist, which are now preserved in San Lorenzo (p. 29). In the following year the Genoese sent a larger force to the Holy Land under the command of Guglielmo Embriaco. He landed at Joppa and marching on Jerusalem found the Crusaders led by Godfrey de Bouillon still unsuccessful. Embriaco and his men set to work and rendered the allied forces such efficient help that the garrison was overpowered and the Holy City captured (1099). But Embriaco's main title to fame rests on the capture of the town of Cesarea (1101), which he achieved with unassisted Genoese forces after a most obstinate resistance. The booty that fell to the Genoese was very considerable and they returned home laden with spoil, bringing along the famous Catino (p. 28) which Guglielmo Embriaco offered to the church of San Lorenzo.



TORRE DEGLI EMBRIACI.



GENERAL VIEW OF THE CAMPOSANTO or Cemetery of Staglieno. Laid out in 1850.



The Camposanto at Genoa, occupying a vast area on the northern site of the city, is regarded as one of the finest in existence. It abounds in monuments whose rivalry in decorations has brought about a wonderful display of statuary.



TOMB OF MAZZINI († 1872).
Italian Patriot and Revolutionist.



VIEW OF ONE OF THE GALLERIES.
Cemetery of Staglieno.

Photo ALINARI, BROGI.



PANORAMIC VIEW OF RAPALLO.

RAPALLO, eighteen miles from Genoa, is one of the most protected spots on the coast, much frequented as a winter resort and for sea-bathing. The vegetation here is quite tropical, camellias and oleander bloom everywhere in the open air.

THE ITALIAN RIVIERA.

The district or strip of coast we now speak of as «The Riviera», was part of ancient Liguria; and Liguria it remains to-day, the name being retained and constantly used as regards the Italian portion at least. It is only since 1860 that Mentone, Nice, etc., have belonged to France. Since then, the French section of the Riviera is known as «La Côte d'Azur».

The Italian Riviera, by far the largest portion, is a country quite as charming as the other and perhaps better known Riviera, «La Côte d'Azur». There is the same beautiful Mediterranean—deep, blue crested with white caps or opalescent in the evening glow; there are the same headlands grown with pine and cedars, the same fertile valleys with even quaint villages; there are the same delightful walks under olive trees and along the craggy cliffs.

The Italian Riviera is full of delightful scenery and possesses a charm distinctly and individually its own. It is subdivided by the gulf whose central point is the fair city of Genoa; hence the names that distinguish the wondrous coasts that lie East and West of Genoa: «Riviera di Levante» and «Riviera di Ponente».



PORTOFINO AS SEEN FROM THE SEA.



VIEW OF SANTA MARGHERITA.

SANTA MARGHERITA, is situated on a beautiful and sheltered bay of the Gulf of Rapallo. The beauty of the region, and particularly the charm of the coast line, has rendered it a favorite winter resort. Three miles from Santa Margherita is the delightful fishing village of *Portofino*; and beyond is the famous old *Abbey of San Fruttuoso* illustrated on page 46.



VIEW OF NERVI.



MARINA DI CARRARA.



SCENE ON THE WAY TO RAPALLO.



THE ROAD TO PORTOFINO.



PANORAMIC VIEW OF BORDIGHERA.

BORDIGHERA is a chosen place of residence. Since Doctor Antonio's adventure the town has undergone a considerable change. Its gardens are most beautiful, palm-trees flourishing in the greatest profusion. Several attractive excursions can be made from here, such as Dolceacqua with its ruined medieval castle, the home of a thousand fantastic legends.



VIEW OF DOLCEACQUA.

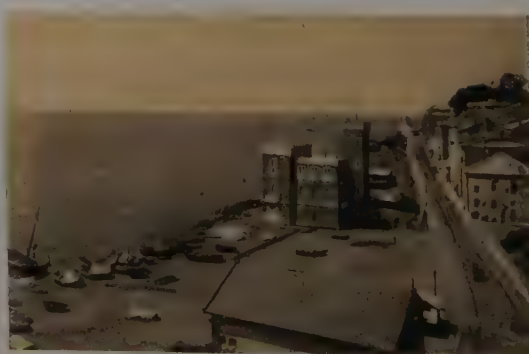


ALASSIO AND ITS BEACH.

ALASSIO is perhaps the prettiest place along the wonderful Riviera. Its beach soft as a velvet carpet, nearly two miles in length, is one of the finest in Italy.



VIEW OF OSPEDALETTI.



VIEW OF PEGLI.

OSPEDALETTI and PEGLI only a few miles from Genoa, are pleasant winter resorts, with mild and equable climate.



GENERAL VIEW OF SAN REMO.

SAN REMO is the best known of the resorts on the Italian Riviera. Its climate is renowned for its mildness and evenness, and vegetation attains here a higher point of lavish fertility. It owes the shelter it enjoys from harsh winds to the rocky promontories which shut in its deeply curved bay to the east and west. The nucleus of the original town lies far back inland, but the newer edifices, the palatial hotels and the villas built for the accommodation of visitors in winter are far nearer the sea-front.



SAN REMO. The Promenade.

This magnificent promenade, adorned with beautiful palms, is the favorite winter-resort of the visitors.



SAN REMO. Avenue of the Palms.

Palm trees are everywhere to be seen in San Remo and Bordighera; many of them are as much as eighty feet high, and the palm branches used in the solemnities of Palm Sunday at Rome are all sent from here.

These splendid trees recall the interesting story of the momentous occasion when San Remo received the privilege from Pope Sixtus V. in 1586, at the time of the raising of the great granite obelisk which stands in front of St. Peter's at Rome. The Pope made the occasion one of great solemnity, by threatening death to anyone who should speak during the operation. All went well at first, the immense mass was slowly rising upon its base when suddenly it ceased to move. In the construction of his apparatus, the architect had omitted to allow for the tension of the ropes produced by the enormous weight; at the critical moment, when there seemed scarcely any hope of the huge stone being successfully raised into its place, the sailor Brescia of San Remo at the peril of his life broke the breathless silence by shouting « *Acqua alle funi!* » (water on the ropes), thus solving the difficulty. In return for this service Sixtus V. granted to the Brescia family the privilege of providing the yearly supply of palm-branches for St. Peter's on Palm Sunday.



VIEW OF DOLCEACQUA.

The ruinous stronghold of the Dorias rises above like an enchanted castle in a fairy tale.



ABBEY OF SAN FRUTTUOSO. Founded A.D. 409.



MILAN. THE CASTELLO SFORZESCO. The old residence of the Dukes of Milan.
Erected in the 15th century by the Sforza, on the foundations of the 14th century Viscontean castle.

LOMBARDY

MILAN

THE LAKES PAVIA BERGAMO
 BRESCIA CREMONA MANTUA



* CASTLE OF SIRMIONE. Lake of Garda.



CORONATION OF OTHO III. Marble relief by MATTEO DA CAMPIONE in the cathedral of Monza.

CHRONOLOGY OF MILANESE HISTORY.

B. C.

- 408. — Milan is founded by the Gauls.
- 222. — Milan (Mediolanum) is conquered by the Romans.

A. D.

- 305-402. — Milan becomes the residence of the Western Emperors. During this period the city equals Rome in extent and importance.
- 312. — Constantine the Great issues the toleration edict at Milan preparatory to the establishment of Christianity as the State religion.
- 375. — Saint Ambrose becomes Bishop of Milan.
- 388. — Theodosius, emperor, resides at Milan.
- 402. — The Emperor Honorius transfers his residence at Ravenna.
- 402. — Alaric, King of the Goths, invades northern Italy.
- 452. — Attila, *Flagellum Dei*, invades Italy and sacks Milan.
- 538. — Milan is again sacked and razed to the ground by the Franks and Burgundians. 300,000 of the inhabitants of all ages are massacred; the women sold as slaves.
- 568-774. — Milan under the domination of the Lombards who choose Pavia as the capital of their new kingdom called *Lombardy*.
- 756. — The Frankish King Pepin marches into Italy and attacks the Lombards.
- 774. — Charlemagne enters Milan and founds the so-called Kingdom of Italy.
- 774-1045. — After the fall of the Lombard kingdom the Archbishops of Milan become the real rulers of the city.
- 1035-15. — Archbishop Aribert in power. This ambitious and warlike prelate assumes the right to dispose of the crown of Italy. He invents the *Carroccio*, which was afterwards adopted by the principal cities of northern Italy.
- 1157. — Milan is strong and prosperous.
- 1162. — With the exception of a few churches Milan is totally destroyed by the Emperor Frederic Barbarossa.
- 1167. — Formation of the Lombard League and defensive alliance against the Emperor. Milan is rebuilt by the allied cities.
- 1176. — Battle of Legnano. The Milanese and their allies defeat Frederic Barbarossa who loses all hope of re-establishing the empire of Charlemagne.
- 1221. — Milan becomes a republic. A *Podestà* is elected.
- 1237. — In a battle against Frederick II. Milan suffers a terrible defeat.
- 1250. — Strife between nobles and people (Guelphs and Ghibellines). Struggle for predominance between the Houses of the *Della Torre* and of the *Visconti*.
- 1252. — The Dominican Pietro da Verona, Inquisitor of Milan, is murdered.
- 1277-1447. — The *Visconti* Lords of Milan.
- 1310. — Matteo Visconti is appointed Imperial Vicar by Henry VII. of Luxembourg.
- 1386. — Gian Galeazzo Visconti begins the Duomo. He founds the Certosa di Pavia (1396).
- 1395. — The Visconti are created Dukes of Milan (p. 73).
- 1447. — Death of Filippo Maria, the last of the Visconti.
- 1447-50. — Milan becomes a republic, the "Golden Republic of Sant'Ambrogio".
- 1450-1535. — The *Sforzas* reign at Milan.
- 1450. — Francesco Sforza becomes Duke of Milan.
- 1479. — Lodovico "il Moro" rules Milan. His splendid patronage of arts and letters made of Milan the richest centre of the aesthetic culture of the Renaissance.
- 1491. — Beatrice d'Este marries Lodovico. A period of great brilliance and prosperity follows in the history of Milan.
- 1494. — Charles VIII. of France invades Italy as the ally of Lodovico.
- 1500. — Louis XII. of France invades the Milanese. Lodovico is captured and carried off to France. He is imprisoned in the castle of Loches where he died of grief in 1508. Milan is ruled by French governors.
- 1512. — Battle of Ravenna, the French are expelled from Milan. Maximilian, eldest son of Lodovico, is restored to the throne and made duke, by Pope Julius II. and Emperor Charles V.
- 1515. — Battle of Marignano (Melegnano). Milan falls into the hands of Francis I. of France. Maximilian is forced to abdicate and retires to France where he dies in 1550. Milan once more under a French governor: the Constable Bourbon.
- 1522. — The French suffer a terrible defeat by the forces of Charles V. and those of Leo X. and lose Milan. Francesco, second son of Lodovico, is made duke of Milan.
- 1524. — Francis I. at the head of a large army again enters Milan and drives the duke into flight.
- 1525. — Great battle of Pavia. Francis I. is taken prisoner, the French are expelled from Milan by the Emperor Charles V. Duke Francesco returns and continues to reign as vassal of the Emperor. He dies in 1535 and with him the House of *Sforza* becomes extinct. The duchy of Milan becomes a mere province of Charles V.'s vast empire: the "Holy Roman Empire".
- 1535-1713. — Milan under Spanish rule.
- 1713. — Milan with the rest of Lombardy passes into the hands of Austria.
- 1797. — Milan becomes the capital of the "Cisalpine Republic".
- 1799. — Milan is retaken by the Austrians, and regained by the French the following year.
- 1805. — Napoleon I. is crowned in the Duomo with the Iron Crown (p. 65).
- 1848. — Bloody insurrection against the Austrians who are compelled to evacuate the city for several months.
- 1859. — Milan is united with the new Kingdom of Italy.



GENERAL VIEW OF MILAN AS SEEN FROM PORTA TICINESE

MILAN.



MONUMENT TO LEONARDO († 1519).
By MAGNI. Erected in 1872.

MILAN is the principal financial center of Italy and one of the richest manufacturing and commercial cities in the country. It has had a very long and important history and played a most prominent part in the making of Modern Italy. In the first centuries of the Christian era Milan was a vast, populous and magnificent city (when it became the seat of the Western Emperors), second in importance only to Rome. Nothing remains, however, of her temples, her peristyles, her theatres, her double walls. From the 5th to the 12th century the city was subjected to all the evils attending upon the greatest scourges of humanity,—war, famine, and plague. It was besieged forty-eight times, and stormed twenty-eight times, and so injured by warfare that only a few churches of the early-Christian and Romanesque period have survived. In the 11th century the city was ruled by the Archbishops, one of whom, Aribert, devised the famous *Carroccio*.* In the 14th century the *Visconti* (p. 73) became lords of Milan, and thenceforth the city steadily increased in wealth and power. In the middle of the 15th century the *Sforza* succeeded as Dukes of Milan, and under

their rule and liberal patronage of Arts Milan became the capital of one of the richest states in Italy. During the reign of Lodovico Sforza (Il "Moro"), the city burst forth into the splendours of a New Athens: scholars, poets, artists, architects, musicians, engineers, flocked to his magnificent court. It was at this period that the great Leonardo da Vinci came to Milan, and by order of Lodovico painted the celebrated "Last Supper."

* The *Carroccio*, or battle-car, like the Ark of the Israelites, accompanied the citizens to the field of battle. It was a low, heavy waggon drawn by oxen and surmounted by a very lofty pole bearing either the image of the city's patron saint or a large crucifix, while the standard of the city floated from a yardarm. In the interior of the car was an altar. From the car, or from another that followed it, resounded the bell that gave signals to the fighters. Near the *Carroccio* the commander of the citizen army and his staff took their position. Around it were priests and monks praying for the success of the city arms. The *Carroccio* was the rallying-point of the army; its surrender was considered as the final defeat and humiliation of the army.



THE CATHEDRAL. Founded by Gian Galeazzo Visconti, Lord of Milan, in 1386.



PIAZZA DEL DUOMO. On the left is the *Galleria Vittorio Emanuele*, on the right the *Royal Palace*.



MARBLE WORK ON THE ROOF.



VIEW OF THE APSE AND CHOIR WINDOWS.

The Cathedral of Milan is one of the wonders of the world. The first architects were probably *Marco da Campione* and *Simone da Orsenigo*, but a host of architects-sculptors were associated with the work : *Heinrich von Gmünd*, *Hans von Freiburg*, *Jean Mignot*, *Filippo degli Organi* of Modena, *Giovanni Solari* and his son *Guiniforte Solari*, *Francesco di Giorgio* of Siena, *Giovanni Antonio Amadeo*, *Giovanni Dolcebuono*, *Cristoforo Solari*, *Tibaldi*, *Ricchini* and others. The central spire surmounted by a statue of the Virgin rises 354 feet from the ground ; the octagonal dome, designed by *Amadeo*, marks the transition from the Gothic to the Renaissance style.

The Façade, begun early in the sixteenth century, was completed by order of *Napoleon I.* in 1805-1809.



BRONZE DOOR OF THE MAIN PORTAL.
By *LODOVICO POGLIAGHI* (1906).



MADONNA AND CHILD and Angels.
(Detail from the bronze door).

Photo ALINARI, ANDERSON, BROGI.



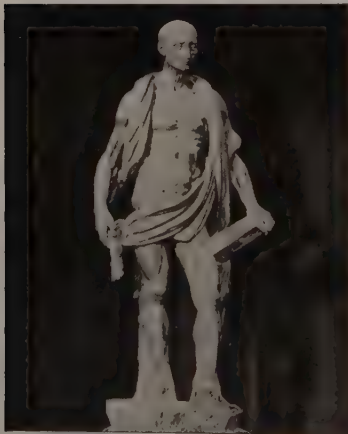
Above the capitals are niches with statues..



The gigantic pillars, each 11 ft. in diameter rise to the vaulting of the roof...



VIEW OF THE GRAND NAVE.



ST. BARTHOLOMEW carrying his skin.
By MARCO AGRATE.

coffin that contains his remains, made at the cost of King Philip of Spain, is richly adorned with silver, gold, and jewels.

The absence of ornaments in the interior adds to the impressiveness of its grandeur. The prodigious height of the pillars, the solemnity of the vast space, leave in the memory an impression of wondrous beauty.

In the middle of the church is a huge seven-armed bronze Candelabrum of most elaborate workmanship. Its base is adorned with fantastic figures of sirens, winged dragons, and other animals, including symbolic figures of Fortune, Architecture, Music and Old Testament scenes. In the right transept is a remarkable statue by Marco Agrate representing St. Bartholomew flayed, and carrying his own skin, with the inscription,—"Non me Praxitel sed Marcus finxit Agrates." In the crypt is the tomb of S. Carlo Borromeo. The



THE GREAT BRONZE CANDELABRUM.
Executed in the thirteenth century (?).

The Cathedral of Milan is one of the largest and most sumptuous churches in the world; an example of the richest possible and most florid style of Gothic architecture that can be imagined. In fret-work, in carving and in statues it surpasses all the churches in Christendom. The whole of it, even the roof is of marble, and taking into account both the large and small statues, it is said to contain over two thousand.

This marvellous edifice was commenced in 1386 by the splendour-loving Gian Galeazzo Visconti, and dedicated by him to *Maria Nascenti*—to the Birth of Motherhood—as the inscription on the façade announces. Its earliest architects though Italian in name had certainly been schooled in Northern Gothic, for the huge structure shows scarcely a trace of the essential characteristics of genuine Italian Gothic. The building operations lasted for centuries, owing to the dissensions between the innumerable Italian architects and the German and French master-builders who were frequently associated in the work, and the church was not consecrated till the year 1577.

The Interior is most impressive. A wondrous and almost inexplicable sensation of awe and reverence overpowers those who enter the solemn, consecrated aisles! This mystic influence is not only due to the vastness of the space and the beauty of the proportions; to the forest of clustered pillars which support



VIEW OF THE TRANSEPT showing the magnificent bronze pulpits.



VIEW OF THE CHOIR AND THE AMBULATORY.

the roof; to the dim, religious light which streams in through the great stained glass windows: it is to the consciousness that millions of people have knelt and prayed here for centuries....

The original plan of the church was simpler than its development in subsequent times; it was intended to have only one altar, according to the Ambrosian rite, but the length of time spent in its construction, the frequent interruptions to its progress, the love of change which animated the different architects, occasioned a departure from strict adherence to that design. The plan of the Duomo is in the form of a Latin cross, with double aisles separated by fifty-two gigantic pillars, and a transept also flanked with aisles. The whole temple is 490 feet long, 298 feet broad, and 268 feet high in the interior; it covers an area of 14,000 square yards and holds about 40,000 people.



General View.



BASILICA DI SANT'AMBROGIO.

The Façade and the Atrium.

The Basilica of Sant'Ambrogio was founded in A.D. 386 by St. Ambrose, bishop of Milan, who, according to tradition, baptized St. Augustine here. Of the early church, very little remains. The present edifice, representing the most remarkable example of Romanesque architecture, probably dates from the 12th cent.; but it preserves the features and atmosphere of the ancient basilica. In the Atrium, are many Christian memorials: tombstones, antique inscriptions and frescoes.



The Pulpit. 10th cent.



BASILICA DI SANT'AMBROGIO.

The interior.

The imposing interior, entirely re-decorated, contains a great number of works of art including a most marvellous *paliotto*, a work of the 9th cent. with reliefs in silver and gold, and enriched with enamel and gems. Outside this church, the Lombard kings and the German emperors took their oath before they went inside to be crowned.



Romanesque sculptures on the pulpit.



Sculptured door of the 5th cent.



Canopy over the high-altar. 12th cent.



HIGH ALTAR CASING or «PALIOTTO.» *Front view with scenes from the Life of Christ.*



Side view with busts of saints and angels.

The High Altar casing or *paliotto* of Sant' Ambrogio was presented by Archbishop Angilbertus about 835. This marvellous masterpiece of medieval art, the work of the goldsmith Wolvinus, is made of gold and silver plates enriched with uncut jewels and enamel of the most exquisite colours. The silver reliefs on the front represent scenes from the Life of Our Saviour; those on the sides angels, archangels, and Milanese saints. On the back in a series of twelve square panels are depicted the principal incidents of the life of St. Ambrose. Beginning from below from left to right: A. (1) Bees depose honey in his mouth as he lies in his cradle; (2) he starts for the Ligurian provinces to occupy the office of prefect; (3) inspired by the Holy Ghost he returns to Milan, and (4) is baptized. B. (1) He is ordained Bishop of Milan; (2) he falls in a trance while celebrating mass and, (3) beholds in a vision the obsequies of St. Martin of Tours; (4) he preaches in the Cathedral, inspired by an angel. C. (1) He heals the sick and lame; (2) he is visited by Christ while on his death-bed; (3) an angel wakes the Bishop Honorat of Vercelli and sends him to administer the sacrament to St. Ambrose; (4) St. Ambrose dies, and angels bear his soul to heaven. In the upper medallions in the center are the archangels Michael and Gabriel, and below them, the Archbishop Angilbertus presenting a model of the altar to St. Ambrose, who crowns the donor; St. Ambrose placing a crown on the head of Wolvinus, the goldsmith. The central part consists of two folding doors which give access to the shrine in which is deposited the body of the Great Archbishop Ambrose.



HIGH ALTAR CASING or «PALIOTTO.» *Rear view with scenes from the Life of St. Ambrose.*



The Sacristy.



CHURCH OF SAN SATIRO. Erected by BRAMANTE.

Exterior.



CAMPANILE OF S. GOTTARDO.



CHURCH OF SANTA MARIA DELLE GRAZIE. 15th cent.

In the refectory of the adjoining monastery is Leonardo da Vinci's famous "Last Supper."



CISTERCIAN CHURCH OF CHIARAVALLE. 12th cent.

The Cistercian reform was first introduced by St. Bernard (p. 245), who was abbot of Clairvaux.



Exterior restored in 1865.

BASILICA OF SANT' EUSTORGIO.



Founded in the 4th cent.

This grand Romanesque Basilica, is another interesting specimen of early architecture. Among other works of art the church contains the tomb of St. Peter Martyr, Dominican Inquisitor, who was murdered in a forest of Lombardy in 1252.



THE JOURNEY AND THE ADORATION OF THE MAGI.

Marble altarpiece executed in 1347 (*Cappella dei Magi*).

The relief given above stands on the huge stone sarcophagus in which the "bones of the Magi" were preserved, until they were carried off to Cologne by Rinaldus, Archbishop of that city, when Milan was taken by Frederick Barbarossa.

The basilica of S. Eustorgio founded in the 4th cent. to receive the relics of the Magi presented to Archbishop Eustorgius of Milan by the Emperor Constantine, was rebuilt in the 13th cent. and made over to the Dominicans. It was here that the tribunal against heresy was first set up, and from the open-air stone pulpit which overlooks the Piazza, St. Peter Martyr (Fra Pietro da Verona), Inquisitor General, fulminated his denunciations against heretics. But his strenuous efforts, his cruelties to stamp out heresy by the medieval plan of persecution, led to his death. On 28th April 1252 he was stabbed in a forest as he was journeying between Milan and Como; his martyred body was brought to this church and enclosed in a marble sarcophagus, until enough funds were collected for the erection of a nobler shrine.

Balduccio's magnificent monument was begun in 1336 and completed three years later. The sarcophagus is supported by eight exquisite allegorical figures of (front) Justice, Temperance, Fortitude and Prudence; and



TOMB OF ST. PETER MARTYR.

By BALDUCCIO DA PISA. A. D. 1339 (*Cappella Portinari*).

and two angels on top complete this elaborate shrine "which has few equals in unity of design, earnestness of feeling, and a judicious use of the symbolism of Christian art."

(rear) Charity hugging two children, Faith with the Chalice and the Cross, Hope with a cornucopia of fresh flowers, and Obedience bearing the yoke and the Gospels. The legend of the Saint is represented in a series of eight reliefs around the sarcophagus. The story begins at the back with the preaching of the Saint in the Piazza, and is continued through his martyrdom, funeral ceremony, canonization by Innocent IV. in 1253, and his appearance in succour to mariners in a storm. These panels are separated by statuettes of SS. Peter, Paul, Eustorgius, Thomas Aquinas, and the Doctors of the Church. Upon the lid of the sarcophagus are represented in relief the martyred saints John and Paul, and the donors — Cardinal Orsini, and the King and Queen of Cyprus. In the tabernacle is the Madonna and Child enthroned, attended by SS. Dominic and Peter Martyr; the figures of Christ



THE "CENACOLO" OR LAST SUPPER. By LEONARDO DA VINCI. A. D. 1495-98.

Painted by order of Lodovico Sforza in the Refectory of the Monastery of S. Maria delle Grazie.

This celebrated composition, the great masterpiece of the artist, combines all the best characteristics of the master's style. Leonardo has chosen to represent the dramatic moment when our Lord announces his approaching betrayal. The words, "One of you shall betray me," have been pronounced, and the whole company is thunder-struck. A storm of passionate feeling bursts forth; each disciple starts forward to express his grief and horror, and repel any implied accusation. In the midst of the tumult Christ sits motionless. He bows His head in silence, and His silence is more eloquent than words,—it seems to corroborate the accusation, "It cannot be otherwise, one of you shall betray me!"

To understand the wonderful skill with which the scene has been arranged one should first examine the delicate equilibrium of the design; the manner in which the groups are contrasted, the relation they bear to each other, the expressions of the faces. Then pass on to consider the marvellous head of the Saviour, in whose features the painter has been able to combine dignity, solemnity, and majesty, with resignation and love.

In the composition of the scene Leonardo departs from the traditional arrangement by placing Judas among the rest of the disciples, instead of alone, opposite to them. The twelve Apostles are distributed in four groups of three on the right and left of the Saviour. On the right hand of Christ is St. John, who leans backwards in sorrow; Peter reaches impetuously forward to inquire who is the traitor; Judas, whose face is seen in profile, starts back terror-stricken, in his confusion he upsets the salt; St. Andrew, an elderly grey-bearded head, lifts both hands in astonishment; St. James Minor, resembling the Saviour in his mild features, reaches his hand on the shoulder of St. Peter; Bartholomew, on the extreme end of the table, has risen from his seat and leans forward as if to catch the words of Christ. On the left of the Lord is St. James Major who, with extended arms shrinks back in horror; St. Thomas is seen behind, the forefinger of his right hand raised, threatening, directed to Judas; St. Philip, young and with a beautiful head, with his hands on his breast protests his love and innocence. St. Matthew turns eagerly to his companions and with both his hands points to our Saviour; St. Thaddeus speaks to Simon and expresses consternation; Simon, the oldest of the twelve, is thoughtful and distressed.

Although now a total wreck, this monumental masterpiece is still perhaps the most impressive picture in the world, and well calculated to convey an idea of Leonardo's powers of invention. The design and the preparations for the execution had been carefully elaborated by Leonardo, and the picture itself was completed within three years. A contemporary author writes that Leonardo was indefatigable in the execution of this work; he would mount the scaffold at day-break and continue there till night, forgetting to eat or drink. At other times he would stand for hours with crossed arms in front of it and meditate upon the work, or paint but a stroke or two as the result of days of thought, or of the sudden inspiration of the moment. Fifty years after it was finished the picture began to deteriorate; the seeds for its rapid decay were sown by Leonardo himself, who, in order to be able to work with deliberation was tempted to paint 'a tempera' upon the dry wall, instead of fresco. Thus, the pigments not having been absorbed into the surface they gradually crumbled away. The hand of the 18th cent. restorers and the vandalism of the French soldiers (1796) who used the Refectory as a stable, have almost completed the ruin of this stupendous masterpiece of the Renaissance—the epitome of Leonardo's labours. But even in its decay it testifies to the almost superhuman depth and creative power of the Master.

LEONARDO DA VINCI born in 1452, died at Amboise in 1519. Of noble physical type, he was endowed with a combination of intellectual qualities such as probably no other man possessed. His manners were most polished, he conquered by the magnetism of his incalculable personality. Wherever he went he attracted crowds of enthusiastic disciples. In his mind science and art seemed married to one another. His unresting spirit in its thirst after knowledge left no department of nature unexplored. He appears to have had an extensive knowledge of architecture, engineering civil and military, and mechanics generally, botany, anatomy, mathematics and astronomy; besides being a painter, he was likewise sculptor, poet, musician and philosopher.



THE NUPTIALS OF THE VIRGIN. « LO SPOTALIZIO. »

Painted by RAPHAEL. A. D. 1504.

This delightful altarpiece painted for the church of S. Francesco in Città di Castello is reminiscent of the Sposalizio of Perugino in the Museum at Caen. In both paintings a small polygonal building, representing the Temple at Jerusalem, rises in the background. The arrangement of the figures is simple and beautiful: Mary and Joseph stand opposite each other, the High Priest in the centre solemnly joins their hands; Joseph is in the act of placing the ring on the Virgin's finger. The latter is attended by a group of graceful virgins, while on Joseph's side are the disappointed suitors breaking their rods, — only the one held by Joseph has blossomed into a lily, the sign, according to the legend, that he was the chosen one.



MADONNA OF THE "ROSE-BOWER."
By BERNARDINO LUINI.



MARTYRDOM OF ST. SEBASTIAN.
By VINCENZO FOPPA (1427-92).



MADONNA WITH ST. CLARA.
By BORGOGNONE.

BERNARDINO LUINI (1470-1533), was the most popular of Leonardo's disciples. None of the scholars of the great Florentine so well caught the gentler characteristics of his art, or reproduced so nearly his ideal of beauty, as Luini. His female figures are full of sweetness and gracious dignity, his colouring is warm and transparent.

The *Burial of St. Catherine* is one of Luini's most charming creations.

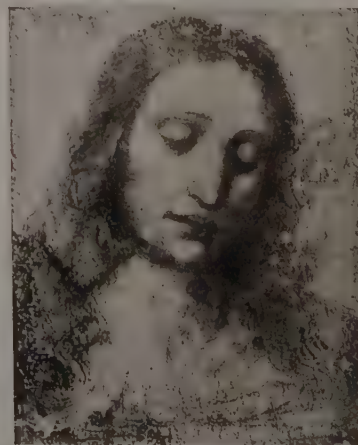
The tranquil, refined character of the head of the saint and the expression of death, are exceedingly fine. St. Catherine, a virgin of Alexandria (ca. 307), in consequence of her refusing to submit to the licentious Emperor Maxentius, was condemned to be torn to pieces on a wheel set with spikes and knives. The wheel having broken, she was decapitated; her body was then taken up by angels and deposited on Mount Sinai. There it rested in a marble sarcophagus, and there a monastery was built over it in the 8th century. St. Catherine is the type of female intellect, eloquence, and chastity, as well as the patroness of learning.



THE BURIAL OF ST. CATHERINE OF ALEXANDRIA. By BERNARDINO LUINI.



MADONNA ENTHRONED WITH SAINTS. Fresco by BERNARDINO LUINI.



HEAD OF CHRIST. Drawing by LEONARDO.



PREACHING OF ST. MARK AT ALEXANDRIA. Oil painting by GENTILE BELLINI. A. D. 1507.



MADONNA AND CHILD.

By CARLO CRIVELLI (ca 1468-93).

Bellini's « Preaching of St. Mark at Alexandria », left unfinished when Gentile died was completed by his brother Giovanni. This large composition is extremely interesting for the numerous figures in oriental costumes, whilst the architectural background bears evidence of the master's visit to Constantinople, which was marked by an uncommon incident.

In the year 1479 the Sultan Mahomet II. having requested the Republic of Venice to send him the best painter, Gentile was unanimously selected by the authorities. In the Turkish capital the artist was treated with great consideration, and made portraits of the Sultan, and of many other notable personages. His sojourn, however, was hastily cut short. It is related that one day he showed the Sultan a picture of Herodias's daughter with the head of John the Baptist in a charger. The Sultan objected that the appearance of the severed neck was anatomically incorrect, and when he saw that Gentile did not understand his mistake, he summoned a slave and had him instantly decapitated in the presence of the horrified artist, that he might see for himself what was the true action of the muscles under such circumstances. Gentile was immediately convinced, and took the first opportunity to escape from the scene of such experiments.



MADONNA AND ANGELS.

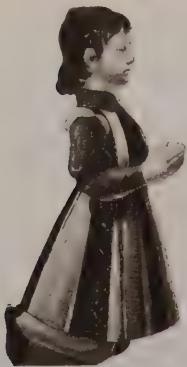
By ANDREA MANTEGNA.



FINDING OF THE BODY OF ST. MARK by the Venetians.
By TINTORETTO. A. D. 1548.



PIETÀ. By GIOVANNI BELLINI. An early work.



MAXIMILIAN. (Count of Pavia).



MADONNA AND CHILD ENTHRONED (A. D. 1495),
with the Four Fathers of the Church, Lodovico il Moro,
Beatrice d'Este and their children (Brera Gallery).



BEATRICE D'ESTE.

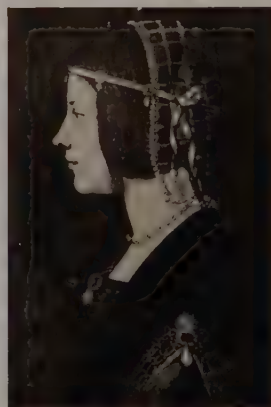


PORTRAIT. By LEONARDO (?)
(Biblioteca Ambrosiana).

This interesting altarpiece painted by an unknown Lombard master for the church of S. Ambrogio is thus described by Julia Cartwright (Mrs. Ady), in her splendid work *Beatrice d'Este, Duchess of Milan*. «In the foreground, kneeling at the foot of the throne, are the Duke and Duchess of Milan, with their two children. The Christ-child turns towards Lodovico, and St. Ambrose, the protector and patron saint of Milan, lays his hand on the shoulder of the duke, as, clad in rich brocades and wearing a massive gold chain round his neck, he clasps his hands in prayer. And the

gentle Madonna stretches out her hand lovingly towards Beatrice, who kneels at her feet, with the long coil of twisted hair, and the pearls on her head and neck, and her favourite knots of ribbons fluttering from her shoulders or falling over the velvet stripes of her yellow satin robe. Close at her side is the infant prince, Francesco Sforza, with his baby face and swaddled clothes; while opposite, kneeling at his father's side, is the handsome little Count of Pavia.»

Another alleged portrait of Beatrice d'Este, painted by Leonardo da Vinci, is in the Biblioteca Ambrosiana (see above).



BEATRICE D'ESTE.
By LEONARDO. Ambrosiana.



HOLY FAMILY. By LUINI.
(Biblioteca Ambrosiana).



PORTRAIT. By BELTRAFFIO.
(Biblioteca Ambrosiana).



MADONNA and Saints. By BORGOGNONE.
(Biblioteca Ambrosiana).



BETROTHAL OF ST. CATHERINE. By LUINI.



MADONNA. By BOTTICELLI.



PORTRAIT. By P. DELLA FRANCESCA (?)

Paintings in the Museo Poldi-Pezzoli.



MARBLE PORTAL of the BANCO MEDICEO. Attributed to MICHELOZZO.

The sculptural works illustrated here belong to the Museo Archeologico (located in the Castello Sforzesco), which possesses an interesting collection of antique, medieval, and modern sculptures.

The equestrian statue of Bernabò Visconti, Duke of Milan, was executed during Bernabò's lifetime. It originally stood behind the high altar at San Giovanni a Conca, in such a position that the worshippers appeared to be praying to Bernabò, which was considered so scandalous, that it was removed, soon after the tyrant's death. Bernabò († 1385) was celebrated for his cold-blooded cruelty. He devised and caused to be publicly announced by edict the details of a prolonged series of tortures, varied by every diabolical device of torment, which he had prepared for the edification of State criminals. He was an enemy of Urban V., and having incurred that pope's displeasure, with respect to some political transaction, the pontiff sent two envoys—Benedictine abbots—to expostulate with the duke; directing that if he did not yield to the papal commands, he should be excommunicated. Having failed in their negotiation, the ambassadors solemnly delivered into Bernabò's hands the bull of excommunication. He received it without comment placing it in his pocket. The envoys then took leave, and he, as if to pay them honour, escorted them with a large retinue outside the city gate. On the party arriving at a bridge, the duke stopped, and abruptly asked the envoys if they preferred to eat or drink.

The two prelates, surprised at this address, and glancing down at the turbid river; answered that eating seemed preferable; whereupon the duke drawing from his pocket the papal document enjoined them to eat it; and both, to escape with their lives, were obliged to swallow not only the parchment bull but the seals and all; after which they were allowed to return to the Pope.



MONUMENT TO BERNABÒ VISCONTI. After BONINO DA CAMPIONE (1370).



Marble relief attributed to DONATELLO.



EFFIGY OF GASTON DE FOIX. Part of the tomb by BAMBALIA.

Gaston de Foix, nephew of Louis XII. and Governor of Milan routed the Spanish and Papal troops at the Battle of Ravenna (1512), but was slain in the moment of victory when pursuing the fugitives. The tomb was ordered in 1515 by Francis I. and left incomplete at the expulsion of the French in 1522. The figure of the young hero is lifelike and full of charm.

Photo ALINARI, ANDERSON, BROGI.



LOGGIA DEGLI OSII. Erected in 1316.
From the balcony in the centre sentences were pronounced upon criminals.



GALLERIA VITTORIO EMANUELE.
Built in 1865-67, by G. MENGONI.



COURT OF THE PALAZZO MARINO.
Built by GALEAZZO ALESSI in 1558.



OSPEDALE MAGGIORE. Length of façade 935 ft.
Founded by Duke Francesco Sforza in 1456.



COLONNADE OF SAN LORENZO.
These Corinthian columns are a relic of Roman times.



MONZA. THE CATHEDRAL. Lombard-Gothic style.

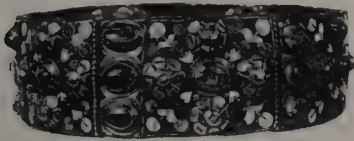
Erected in the 14th cent. by MATTEO DA CAMPIONE († 1396), on the site of a church founded in 595 by Queen Theodolinda.



MONZA. PALAZZO COMUNALE

or Town Hall. Erected in the 13th cent. (Called also Palazzo Arengario).

The greatest possession of the cathedral of Monza is the celebrated Iron Crown of the Lombards. It consists of a wide band of gold adorned with precious stones, while the rim of iron inside is said to have been made from a nail of the True Cross brought by the Empress Helena from Palestine. With this the Lombard kings and the German emperors,—Frederick Barbarossa, Henry VII. of Luxembourg, etc.—were crowned.



THE IRON CROWN (*Corona Ferrea*).

It was used by Charles V., who crowned himself with it at Bologna in 1530, and by Napoleon I., in 1805 who placed it on his own head with the words, « Dieu me l'a donné, gare à qui la touche. »

The Treasury of the cathedral contains many objects of historical interest, and the gifts made by Theodolinda to the church she founded.



INTERIOR OF THE CATHEDRAL.
Restored in the 17th cent.



Banquet of Herod. Salome presenting St. John's head to her mother. By MASOLINO DA PANICALE. (*Castiglione*).



THE MARRIAGE OF THE VIRGIN. By B. LUINI.
(In the Santuario della Beata Vergine, Saronno).



THE CATHEDRAL. Begun in 1396.
THE BROLETTO. A. D. 1215.



MAIN PORTAL OF THE CATHEDRAL.



Southern Portal of the Cathedral.

for its noble proportions. Among the most famous natives of Como (or vicinity) are the Elder and the Young Plinys, Pope Innocent XI., and Pope Clement XIII., Paulus Jovius, the historian, and Alessandro Volta, the physicist.

Como, the ancient *Comum*, is a charming little Lombard town, rich in scenic beauty and warlike reminiscences.

The Duomo, built entirely of marble is one of the finest cathedrals of Northern Italy, and declared by Symonds to be "perhaps the most perfect building for illustrating the fusion of Gothic and Renaissance styles." Begun in 1396, the present edifice dates mainly from the middle of the 15th century. The Gothic façade was erected in 1487 and terminated with early Renaissance decorations and sculptures by the brothers Tommaso and Jacopo Rodari. The main portal is exceedingly rich in ornamentation, full of figures of saints and heroes, framed in carved stone-work. The seated figures of the two Plinys in the niches or tabernacles on either side of the principal entrance, date from 1498. The southern portal, built in Bramante's style, is a marvel of rich carving. The interior of the church is remarkable



INTERIOR OF THE CATHEDRAL.



Lunette with reliefs of the Flight into Egypt and the Seven Virtues. (Southern portal).



Bracket supporting one of the tabernacles on the façade.

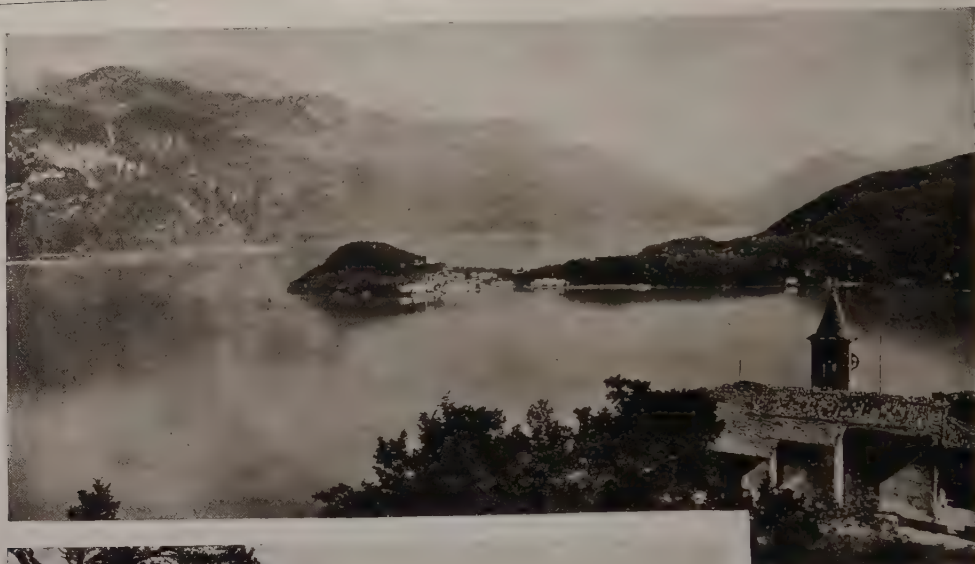


LAKE COMO. View of Tremezzina, and, in the distance, Bellagio.



VIEW OF COMO AND THE LAKE.

The region bordering the Northern frontier of Italy is one of great natural charm, and a tour through Italy is indeed incomplete without a visit to the enchanting Lakes of Como, Maggiore, Garda and Lugano.



PUNTA DI BELLAGIO.



VIEW OF MENAGGIO.

THE Lake of Como, is perhaps the most beautiful of the Italian Lakes, it was the chosen resort of intellectual and social life existing within the boundaries of the Roman world. Here the beauties of Lake Maggiore are reproduced in small but perhaps yet more effective scale; here Nature has freely lavished her choicest gifts and the traveller finds a delightful series of pictures by the alternations of pretty townlets with solitary landscape, villas combining classic elegance with rustic peace, with always the mountains and Alpine scenery in the distance.

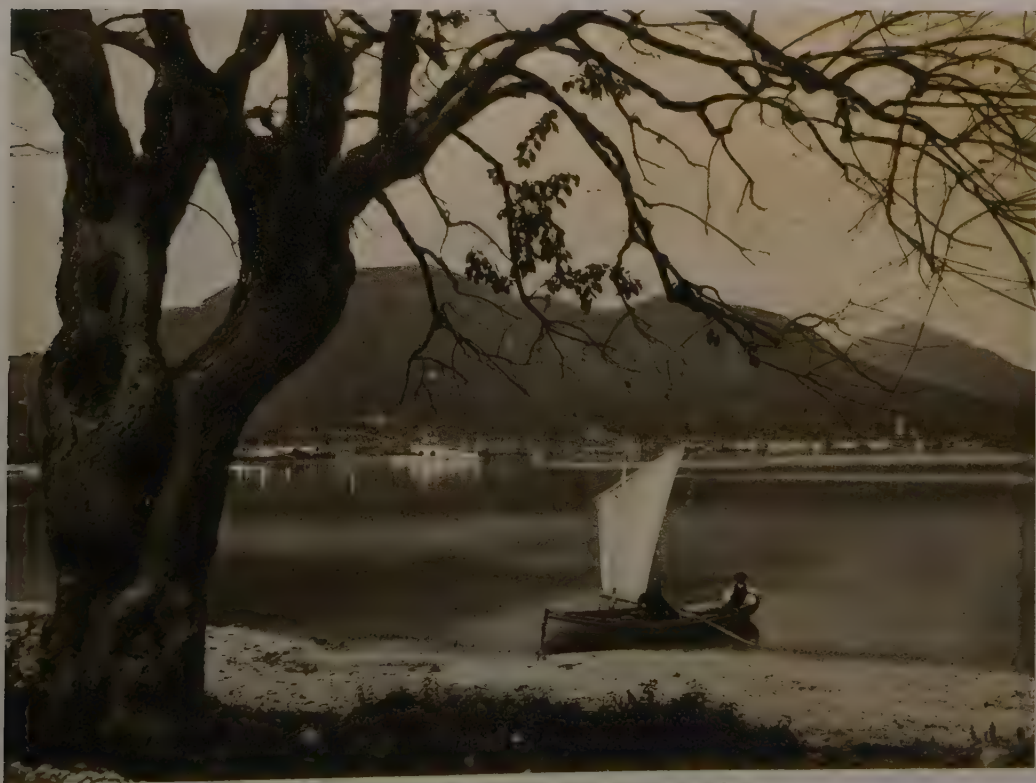


CERNOBBIO. View of the façade of the famous « Villa d'Este » and its beautiful Park.

Cernobbio is one of the most attractive and pleasant places on lake Como much frequented by the elite of Europe.



LAKE OF GARDA. VIEW OF GARDONE.



LAKE OF GARDA. VIEW OF SALÒ.



LAKE MAGGIORE. VIEW OF THE BORROMEAN ISLANDS FROM STRESA.

Lake Maggiore is the largest of the Italian Lakes; its Northern shores touch the rugged mountains of Switzerland. The banks are thickly inhabited with an almost uninterrupted succession of little towns, summer resorts, villas and hotels, so that one may walk from one village to another almost without knowing it.

STRESA is the most popular place on Lake Maggiore. From here the traveller sees one of the most enchanting spectacles in the world, for on the broad sheet of water, sparkling in the sunlight, he sees the three beautiful Borromean Islands. Two of these, Isola Madre and the Isola dei Pescatori are inhabited only by fishermen and their families, but the third, the famous Isola Bella with its princely chateau and its fairy-like garden which rises in a series of terraces from the waters is the most idyllic spot imaginable. There are innumerable interesting excursions which may be made to points in the vicinity, all easy of access, each with its own peculiar attractions.

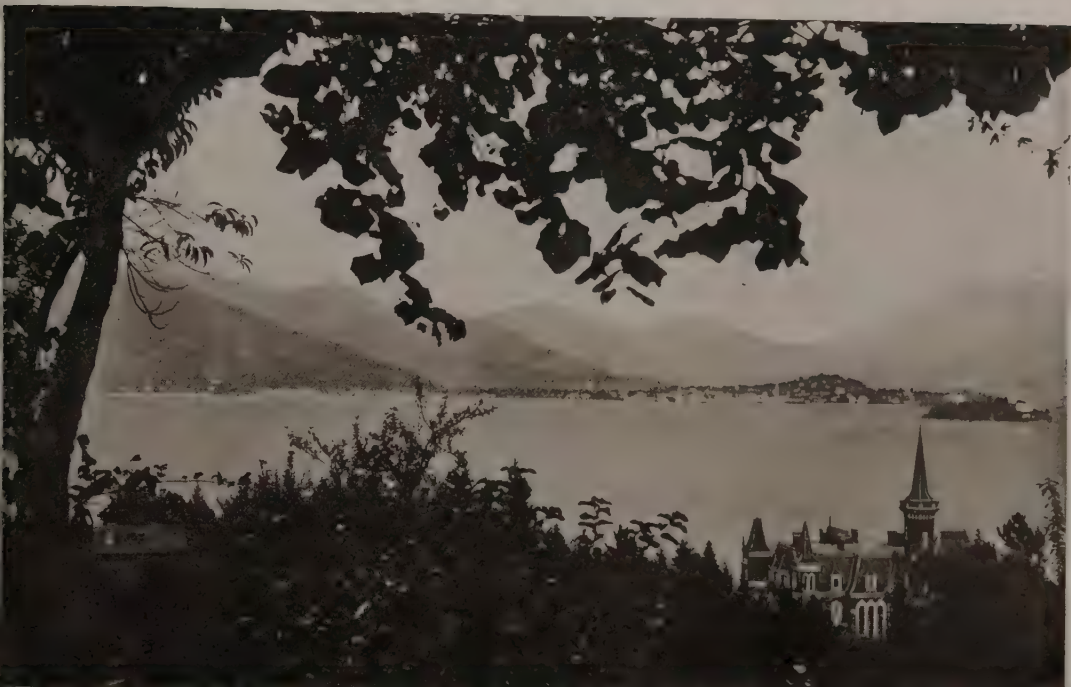


ISOLA BELLA. THE GARDENS.



SANCTUARY OF ST. CATHERINE.

The gardens of Isola Bella were laid out in the 17th century, and are stocked with beautiful exotic trees and plants,—cedars, magnolias, laurels, camellias, oleanders, azaleas, rhododendrons, etc.



VIEW OF PALLANZA FROM BAVENO.

BAVENO is situated on the southern shore of Lake Maggiore and affords a charming residence and enchanting views.



VIEW OF LUGANO AND MONTE SAN SALVATORE.

The Lake of Lugano lies partly in Italy and partly within the Swiss Canton of Ticino, and the charm of the landscape is due to this blending of different elements that complete each other. The town of Lugano, is the most interesting point on the lake.



VIEW ON THE CITY AND THE TICINO RIVER. *The Bridge dates from 1353.*

PAVIA was the capital of the Lombard Kings until the conquest of Charlemagne. It became later the faithful ally of the German emperors several of whom being crowned in the Basilica of San Michele. In the 14th cent. it was handed over to the Visconti of Milan, and was a very prosperous town. Here in 1524, in a great battle, Francis I. was taken prisoner. Of the numerous towers and churches it once possessed only a few survive to-day.



CHURCH OF SAN TEODORO. (12th cent.).



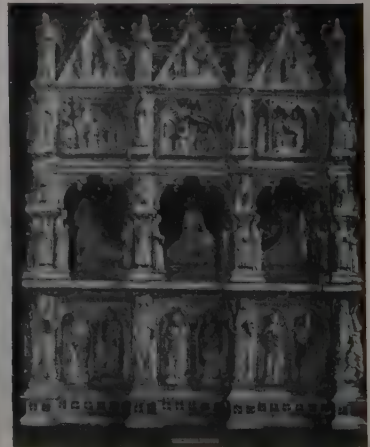
SAN PIETRO IN CIEL D'ORO. (11th cent.).



The Apse. **BASILICA DI SAN MICHELE.**
Erected in the 11th cent. Lombard-Romanesque style.



The Façade.



ARCA DI SANT'AGOSTINO. 14th cent.
(S. Pietro in Ciel d'Oro).

The Certosa di Pavia or Carthusian monastery was begun in 1396 by Gian Galeazzo Visconti, Lord of Milan, in fulfilment of a vow made by his wife.

The central portion of the church with its high nave and Gothic pillars is reminiscent of the Duomo of Milan; the apse shows signs of the transition period from Gothic to Renaissance, the façade which belongs to the latter part of the 15th century is completely Renaissance.

This celebrated Façade was commenced in the year 1473, from designs prepared by the painter *Borgognone*. In greater part it is the work of the two brothers MANTEGAZZA and AMADEO. Every portion of it is covered with white marble sculptures. Medallions imitating Roman coins, with portraits of emperors and other mythological figures form the base; statues of saints and martyrs fill the niches of the pilasters; arabesques form the frame-work of the windows; Biblical stories and scenes from the lives of the saints and the "unsaintly" founder (Galeazzo Visconti) fill every available space.

With its wealth of ornamental work about its front, its interior, and its cloisters, the Certosa forms a perfect museum of sculpture,—an epitome of Lombard Art. Generations of artists, and each succeeding Duke, from Galeazzo Visconti to the last of the Sforzas, contributed his share towards this mighty monument which is considered "the richest and most wonderful in the world."



FAÇADE OF THE CHURCH. Begun A. D. 1473.



Sculptural work on the façade.



Window on the façade.



Bas-reliefs on the window.

The monastic buildings were completed early in the 15th century; the cloisters continued after 1450. The richness of the terracotta-decoration over the arcades of the cloisters is such as scarcely another edifice in Italy can boast of.



Plinth of the façade with medallions imitating Roman coins.



VIEW OF THE LITTLE CLOISTERS.



INTERIOR OF THE CHURCH.

The ground plan of the church is in the form of a Latin cross. The beautiful and imposing interior is mainly Gothic—a style that dominated Lombardy for about two hundred years—while the transepts and the choir show signs of the transition period from Gothic to Renaissance.

Besides the Visconti and Sforza monuments given on the opposite page the church contains an array of artistic works: rich bronze screens divide the nave from the transepts; paintings, tombs, and monuments are set against the walls; while the greatest profusion of an infinite variety of precious marbles is found inlaid in mosaic on the numerous altar-fronts.



Reliefs by the main portal.



MAIN PORTAL OF THE CHURCH.



Reliefs by the main portal.

The marble reliefs by the main portal of the church were executed by **BENEDETTO BRIOSCO** and represent: *Right 1.* The Foundation of the Carthusian Order in 1084 (see p. 312), and *2.* The Laying of the First stone of the Certosa in 1396. *Left 1.* The Consecration of the Church in 1497, and *2.* Translation to the Certosa of the body of the founder Galeazzo Visconti in 1474.



TOMB OF GIAN GALEAZZO VISCONTI († 1402).
By CRISTOFORO ROMANO. A. D. 1497.

The VISCONTI became lords of Milan in 1310. Matteo, the founder, was appointed Imperial Vicar by Henry VII. of Luxembourg. When he died (1322), he was succeeded by his son Galeazzo who died in prison (1328), and his grandson Azzo who consolidated his power by the murder of his uncle Marco. Azzo died in 1339 and was followed by Giovanni, Archbishop of Milan. On the death of the latter (1349), the lordship passed into the hands of his three nephews—Matteo, Galeazzo, and Bernabò. Matteo was killed (1355) by his brothers, who then ruled the territories between them. Galeazzo died in 1378 and was succeeded in his portion of the domain by his son Gian Galeazzo who shared the dominion with his uncle Bernabò, whose daughter he married. Gian Galeazzo was the veritable Viscontean "viper," and his career forms a very important chapter in Italian history. Crafty, hypocritical, and ambitious, he determined to supplant his uncle and father-in-law, and to re-unite the whole principality beneath his own sway. For seven years he shut himself in the Library of Pavia and pretended to be absorbed in religious observances. One day in 1385 he announced his intention of proceeding on a pilgrimage to Our Lady of Varese and expressed his desire to greet his uncle on his way there. He passed near Milan, and his uncle with a couple of followers came forth to meet him. Gian Galeazzo embraced him tenderly, and then gave an order in German to his bodyguards who seized Bernabò. Gian Galeazzo marched immediately to Milan and in a General Council was proclaimed sole lord of Milan. Bernabò was imprisoned and died of poison soon after. Considering however, that what the people could give the people might take away, Galeazzo afterwards stipulated to pay the Emperor Wenceslaus 20,000 gold sequins for the title of hereditary Duke of Milan. Once established on the throne, Gian Galeazzo set out to conquer the neighbouring states, which one after the other fell into his grasp by the most despicable arts: fraud, violence, plots of diabolical cunning.... He was no soldier himself, but he took into his service all the chief *condottieri* of the day paying them high prices. Yet, with all his occupations of war and statesmanship, he found time to encourage literature, and stimulate every form of Art which might glorify his state. The Duomo of Milan, the Certosa of Pavia owed their foundation to his sense of splendour. In the midst of his great schemes, when master of the greater

part of Lombardy, the Romagna and Tuscany, while he only awaited the surrender of Florence to put on the royal mantle and diadem already prepared for the ceremony of his coronation as King of Italy, he died of the plague in 1402. His two sons, Giovanni Maria and Filippo Maria, who were mere boys, succeeded to the dominions under the regency of their mother, but the Duchess Catherine proved incompetent and the vast tyranny of Gian Galeazzo fell to pieces rapidly.

The SFORZA's rule of Milan began in 1450, with Francesco Sforza, the great *condottiere* and son-in-law of the last Visconti. Francesco ruled in right of his wife as Duke, and on his death (1466), was succeeded by his eldest son Galeazzo Maria who was murdered (1476) because of his abominable crimes. After the death of Duke Galeazzo his widow Bona of Savoy governed for a time on behalf of her infant son Gian Galeazzo. In 1480, however, her late husband's brother Lodovico (il "Moro"), managed to banish her, installed the boy-Duke in the Castello Sforzesco where he was practically a prisoner and proceeded to govern in his name. Henceforth Gian Galeazzo, feeble in body and mind, became a mere ornamental figure-head, and when in 1490 he came of age his uncle Lodovico refused to surrender the rule to him, and at the same time strengthened his hold on the throne by giving influential posts to his adherents and gradually introducing his own effigy on coins. At this time Milan was one of the richest States, not only of Italy, but of the world. Lodovico had carefully developed her resources while gathering round him men of genius of every kind—Leonardo da Vinci, Bramante, the beautiful Isabella of Aragon came to Milan as a bride of the young Duke Gian Galeazzo, and two years later the marriage between Lodovico and the accomplished Beatrice d'Este took place; the wedding festivities which followed on these occasions were of great magnificence. Yet, amid all these splendours Lodovico's situation was exceedingly awkward. The friction and rivalry between Isabella and Beatrice had at last become so intolerable that Gian Galeazzo with his wife withdrew to the Castle of Pavia. Isabella indited a piteous letter to her grandfather, King Ferrante of Naples imploring him to right her husband. Ferrante determined to resort to force to overthrow the usurpers, and Lodovico having resolved to attack Naples to urge the old Angevin claim. His aim was to stir up trouble which would prevent the other Italian states from interfering with him. Charles was easily persuaded to this and his invasion of Italy (1494) formed a turning point, not only in the history of Milan, but of Italy, as it opened the gates of Italy to foreign despotism. Four years later Louis XII. (Duke of Orleans) succeeding to the throne of France, in right of his grandmother Valentina Visconti, set himself to claim the dukedom of Milan. In order to press his claim he entered Italy at the head of a large army, attacked Milan (1500), and captured Lodovico who was carried off to France to end his career in a dungeon at Loches.



MONUMENT OF LODOVICO IL MORO († 1508) AND BEATRICE D'ESTE († 1497).
By CRISTOFORO SOLARI. A. D. 1499. (Formerly in S. Maria delle Grazie, Milan).

etc.—and the city had been transformed into a new Athens. In 1489, the young Duke Gian Galeazzo, and two years later the wedding festivities which followed on these occasions were of great magnificence. Yet, amid all these splendours Lodovico's situation was exceedingly awkward. The friction and rivalry between Isabella and Beatrice had at last become so intolerable that Gian Galeazzo with his wife withdrew to the Castle of Pavia. Isabella indited a piteous letter to her grandfather, King Ferrante of Naples imploring him to right her husband. Ferrante determined to resort to force to overthrow the usurpers, and Lodovico having resolved to attack Naples to urge the old Angevin claim. His aim was to stir up trouble which would prevent the other Italian states from interfering with him. Charles was easily persuaded to this and his invasion of Italy (1494) formed a turning point, not only in the history of Milan, but of Italy, as it opened the gates of Italy to foreign despotism. Four years later Louis XII. (Duke of Orleans) succeeding to the throne of France, in right of his grandmother Valentina Visconti, set himself to claim the dukedom of Milan. In order to press his claim he entered Italy at the head of a large army, attacked Milan (1500), and captured Lodovico who was carried off to France to end his career in a dungeon at Loches.

Photo ALINARI, BROGI.



MADONNA ENTHRONED AND TEN SAINTS.

By LORENZO LOTTO. (Church of S. Bartolommeo).

their exchequers, were usually accompanied by armies, a part formed themselves into independent companies — *compagnie di ventura* — under their own leaders who obtained the title of *condottiere*, and who was ready to sell the services of his company to the highest bidder. At first foreign mercenaries were employed by some of the great Italian captains and by the communes; then we find that the captains or *condottieri* were themselves foreign (the Duke of Guarnieri, Fra Moriale, Sir John Hawkwood...). Later on again the chief *condottieri* were Italians (Alberico da Barbiano, Braccio da Montone, Carmagnola, Francesco Sforza, Niccolò Piccinino, Colleoni, Federigo d' Urbino, Giovanni delle Bande Nere, father of Cosimo I. de' Medici, etc.). As a rule these hired troops did not belong to the country for which they were fighting, hence they had no feeling of patriotism or loyalty. They sometimes fought first on one side and then on the other, irrespective of country or the justness of the cause; they really fought mainly for money, lands and power, and occasionally it was possible for a *condottiere* to obtain the lordship of a city or a district out of some province which he had been summoned to aid or to subdue. Francesco Sforza even rose to be Duke of Milan. These armies often behaved much more like freebooters and marauders than like soldiers, and the *condottieri* sometimes were required to give their wives and children as hostages, and notwithstanding this, neither felt nor inspired confidence. They lived in an age of broken faith, no wonder then if they often were full of contempt for all sacred things and displayed all the duplicities, cruelties, and tortuous policies to which the most accomplished villain of the time could have aspired. Still, it is pleasant to notice that many of the captains were very fine men, and that, like Bartolommeo Colleoni, they were brave and sincere, considerate and generous to their soldiers, compassionate and merciful to their enemies.



PALAZZO DELLA RAGIONE. Gothic style.

BERGAMO, the ancient Roman *Bergomum*, was the birth-place of many noted artists and of the famous commander of the Venetian republic Bartolommeo Colleoni, who is buried in the beautiful *Cappella Colleoni* given on the opposite page. As we look at the monument of this brave, clever and virtuous *Condottiere* it is interesting to recall the curious military system and mode of warfare which prevailed in Italy from the close of the 13th until the 16th century.

The innumerable feuds and petty wars of which Italy was the scene in medieval times had been mainly waged by troops of cavaliers and nobles. But after the decline of the Imperial authority—when the nobles were either expatriated or reduced to impotence—the Papacy and the republics got the upper hand and Italy was divided into different states and despotisms, which used to be constantly at war with one another. Priests and merchants were alike unwilling to engage in war and endure the hardships of the field; therefore, they took mercenary troops into their pay to do their fighting for them. The emperors, when they periodically descended into Italy for the purpose of asserting their rights or replenishing

of which they sometimes left behind. These discharged soldiers of the *compagnie di ventura* — under their own leaders who obtained the title of *condottiere*, and who was ready to sell the services of his company to the highest bidder. At first foreign mercenaries were employed by some of the great Italian captains and by the communes; then we find that the captains or *condottieri* were themselves foreign (the Duke of Guarnieri, Fra Moriale, Sir John Hawkwood...). Later on again the chief *condottieri* were Italians (Alberico da Barbiano, Braccio da Montone, Carmagnola, Francesco Sforza, Niccolò Piccinino, Colleoni, Federigo d' Urbino, Giovanni delle Bande Nere, father of Cosimo I. de' Medici, etc.). As a rule these hired troops did not belong to the country for which they were fighting, hence they had no feeling of patriotism or loyalty. They sometimes fought first on one side and then on the other, irrespective of country or the justness of the cause; they really fought mainly for money, lands and power, and occasionally it was possible for a *condottiere* to obtain the lordship of a city or a district out of some province which he had been summoned to aid or to subdue. Francesco Sforza even rose to be Duke of Milan. These armies often behaved much more like freebooters and marauders than like soldiers, and the *condottieri* sometimes were required to give their wives and children as hostages, and notwithstanding this, neither felt nor inspired confidence. They lived in an age of broken faith, no wonder then if they often were full of contempt for all sacred things and displayed all the duplicities, cruelties, and tortuous policies to which the most accomplished villain of the time could have aspired. Still, it is pleasant to notice that many of the captains were very fine men, and that, like Bartolommeo Colleoni, they were brave and sincere, considerate and generous to their soldiers, compassionate and merciful to their enemies.



PORTRAIT OF A LADY.

Paintings by LORENZO LOTTO. (Accademia Carrara).



BETROTHAL OF ST. CATHERINE.



PORTRAIT. By BECCARUZZI.



INTERIOR OF THE CAPPELLA COLLEONI.



CAPPELLA COLLEONI. Erected by AMADEO in 1470-76.

The *Cappella Colleoni*, adjoining the church of S. Maria Maggiore, is one of the gems of early Renaissance art. The building was designed by *Amadeo* for the famous general *Bartolommeo Colleoni*, who desired to erect within it a splendid monument to himself.

The façade is lavishly covered with marble and richly ornamented with fine sculptures of Christian and Pagan subjects. The interior decorated by *Tiepolo* contains the sepulchral monuments of *Colleoni* and of his beloved daughter *Medea*. The tomb of the founder is surmounted by a gilded equestrian statue of the general, made by an unknown sculptor of *Nuremberg*. It stands upon a sarcophagus supported by short columns resting on a base elevated upon four columns. The whole is profusely ornamented with reliefs of Scriptural scenes, and statuettes of *Virtues*, *Mars*, *Hercules*, and the sons and daughters of the hero. (See also p. 132).

MONUMENT TO BARTOLOMMEO COLLEONI († 1475).
Designed by G. A. AMADEO.TOMB OF MEDEA COLLEONI († 1470).
Executed by G. A. AMADEO.

Brought hither from the church of *Basella*, this is one of the most charming works of its kind in Italy. The recumbent effigy of *Medea*, "a masterpiece of grace and virginal purity," is clad in a brocade robe, with a string of pearls round her long slender neck. Her eyes are serenely closed, and her arms peacefully folded upon her bosom.



BRONZE STATUE OF VICTORY.
(Museo Civico).

BRESCIA has a very remote origin, and already in Roman times was a flourishing town. In the Middle Ages, thanks to its manufactory of weapons it became one of the wealthiest cities of Lombardy. The city possesses an excellent Museum of Antiquities which originally was a Græco-Roman temple; a Mediæval Museum containing numerous works of art such as reliquaries, enamels, majolica-ware, etc.; two Cathedrals and many edifices of the early-Renaissance period. Brescia is especially noteworthy in the history of painting as the birthplace of « Il MORETTO » (Alessandro Buonvicino, 1498-1555), who combined some of the best qualities of the Venetian school and distinguished himself for his sober colouring, a « silvery tone » which has a peculiar charm. Another minor master, ROMANINO (1485-1566), who successfully imitated Titian and Giorgione, was also a native of Brescia.

Tullia of Aragon, whose portrait by MORETTO is given here, was one of those notorious courtesans which the documents of the age call "cortigiane honeste." A class of women who flourished in the 15th-16th centuries, at the time of the Humanists, and whose position in society was a revival, so to speak, of the Hetairæ of Classical Athens and the age of Pericles and Aspasia.

In the movement of the Renaissance and till the time of the Reformation, women stood on a footing of perfect equality with men, and the famous "cortigiane honeste" namely those of the upper and refined class, having identified themselves with the "intellectuals," were treated with respect and consideration. They appeared before the court and the public as women of modest and graceful behaviour, good conversationalists, learned in Greek and Latin literature, poetesses, musicians, and charming hostesses, whose salons were opened to the best society. Their talents were sung by the greatest poets, and their features immortalized by the greatest artists. To this class belonged Tullia of whom a contemporary diplomatist wrote: "she is very fascinating, discreet and clever; she can sing impromptu all kinds of airs and motets; she has a knowledge of everything and is without a rival in conversation: whoever sees and knows her falls captive to the charm of her appearance, the sound of her voice, the sweetness of her words; her house is always full of the most learned men."



TULLIA OF ARAGON.
By MORETTO DA BRESCIA.



CHURCH OF S. MARIA DEI MIRACOLI.
Early-Renaissance period.



PORTRAITS (?) OF GALLA PLACIDIA,
her brother Honorius and her daughter
Honoria. Painted on glass. ca. 425.



CORONATION of the Virgin.
By MORETTO DA BRESCIA.



ST. NICHOLAS presenting school-children
to the Madonna. By MORETTO.



ST. APOLLONIUS BLESSING THE HOST.
By ROMANINO. (S. M. Calchera).



BRESCIA. PALAZZO MUNICIPALE.
La Loggia. Early-Renaissance style.



BRESCIA. MONTE DI PIETÀ.
Fifteenth century.



BRESCIA. MARTINENGO MAUSOLEUM.
16th cent. (Museo Civico).

The Palazzo Municipale, built from plans by FORMENTONE (1489) and completed in 1574, is enriched with ornaments by PALLADIO, SANSOVINO, TAMAGNINO and others.



MARY MAGDALENE BEFORE CHRIST.
By ROMANINO. (Church of S. Giovanni, Brescia).



CHRIST AND THE WOMAN TAKEN IN ADULTERY.
By TITIAN. (Church of Sant'Afra, Brescia).



CREMA. THE CATHEDRAL. 13th cent.



CREMONA. THE CATHEDRAL. 12th cent.

CREMONA, the home of Amati, Stradivari and Guarnerio, the manufacturers of the famous Violins, has one of the finest towers in Italy, the "Torrazzo", 400 ft. in height. The imposing Cathedral, consecrated, in 1190 is built in the Lombard-Romanesque style.

Cremona is a city of great antiquity. It was conquered by the Romans in 218 B.C. and became a flourishing town. In the 5th century it was destroyed by the Huns, but was rebuilt in the 6th by the Lombard King Agilulf. Early in the 14th century it was sacked by Henry VII. of Luxembourg and subsequently came into the possession of the Visconti and the Dukes of Milan.



THE REGGIA or “Castello di Corte”. Ducal Palace.



THE HALL OF MIRRORS (Sala degli Specchi).

MANTUA was the home of Virgil, who celebrated the place in his *Georgics*. The city played an important part in the storms of the Middle Ages, when the Gonzagas obtained its mastery; it then attained importance and prosperity.

The Gonzagas were genuine lovers of art and literature and made of their court a brilliant center of civilization. Francesco Gonzaga I. (1407-44) was created Marquis of Mantua by the Emperor Sigismund. He invited the humanist Vittorino



CAMERA DEGLI SPOSI. Frescoes by MANTEGNA.



THE FAMILY OF THE GONZAGAS WITH THEIR COURT.

da Feltre, to educate his sons, and through him made his court a renowned centre of culture, a “sanctuary of manners, deeds, and words.” He was followed by Lodovico (1444-78), a lover of the arts and letters, who established the first printing offices in Mantua, where the first book printed was the *Decameron* of Boccaccio. It was at this time that the painter Mantegna

entered the service of the Gonzagas, and decorated the Marquis’ nuptial chamber. The next prince, Gian-Francesco II. (1484-1519), made his court, the resort of poets; and hither came Ariosto, Bembo and Poliziano who composed in three days his famous drama, *Orfeo*. Gian-Francesco’s wife, was the gentle Isabella

d’Este, so wise and accomplished that one of the poets dubbed her *la prima donna del mondo*,—the first lady in the world. She carried on a lively correspondence with the most eminent men of her time; she ‘charmed all hearts, and whenever she asked a favour no one could refuse her prayer.’ Whatever she did was done well; ‘her high spirits never failed her, she could ride all day and dance all night.’ She was the greatest connoisseur in art of her time; with judicious taste she collected valuable books from Aldo’s press, gems and rare brocades, musical instruments of rare workmanship, and commissioned painters to paint for her pictures the theme of which had been sketched out by her own poetic invention. With these and other works of art she adorned her little apartment called *Il Paradiso* consisting of four little *Camerini* interesting for their decoration and splendid coffered ceilings, on one of which the motto of the princess, ‘*nec spe nec metu*’, is often repeated.



Lodovico Gonzaga meeting his son Cardinal Francesco on his return from Rome.



Ceiling in one of Isabella’s rooms with her motto.



PALAZZO DEL TÈ. The Court. Designed by G. ROMANO.



VENUS AND MARS. Fresco by G. ROMANO.

The Palazzo del Tè, a summer residence of the Gonzagas, was erected by GIULIO ROMANO (1525) for Federigo, son of Gian Francesco and Isabella d'Este. The rooms of this 'most noble pleasure-house,' are full of sensational, and occasionally indelicate, mythological and allegorical frescoes, designed by Giulio Romano and carried out with the assistance of his pupils. In one room is represented the notorious «Overthrow of the Giants»,—colossal figures depicted in all possible attitudes, crushed between



BANQUET FOR THE MARRIAGE OF CUPID AND PSYCHE. Frescoes by GIULIO ROMANO.

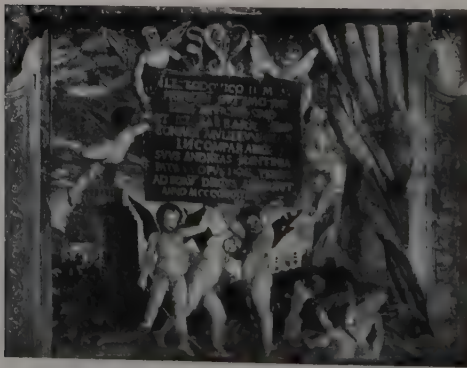
enormous masses of rock and falling buildings. In another chamber, the most important, is represented the *Story of Psyche*, as told by Apuleius in his «Golden Ass». The incidents in the fable are here illustrated with every variety of fantastic invention and insolence of freedom; and these compositions are important not only for a study of the life and manners of the people who inhabited or frequented this room, but for the influence the pictures exercised on later art.



VIEW OF MANTUA.



Ceiling painting by MANTEGNA.
(Camera degli Sposi, Castello di Corte, Mantua).



Detail of wall fresco by MANTEGNA.
(Camera degli Sposi, Castello di Corte, Mantua).



VENICE. PROCESSION OF THE SAVIOUR ON THE GRAND CANAL.

VENETIA

VENICE

PADUA VICENZA VERONA
TRENTO TRIESTE AQUILEIA



THE DOGES' PALACE, BRIDGE OF SIGHS AND THE "CARCERI."



RIO CA' BERNARDO.



RIO SAN CANSIANO.



RIO DELLE ERBE.

Venice is built upon 117 small islands, formed by about 150 canals, connected by 400 bridges.

VENICE

CHRONOLOGICAL LIST OF EVENTS.

A. D.

- 452. — Attila, the Hun, invades Northern Italy and destroys Aquileia, Padua and Altinum whose inhabitants the *Veneti*, an Illyrian tribe, seek refuge on the islands of Rivo Alto, Malamocco and Torcello in the lagoon. This territory was at that time known as *Venetia*.
- 697. — The first Dux or Doge is elected. Ducal residence fixed at Torcello. Later at Malamocco.
- 811. — Rivo Alto or Rialto being the most secure of the islands is selected as the seat of government.
- 820. — The first Palace of the Doges is built on the site of the present building.
- 829. — A Venetian fleet brings the body of St. Mark to Venice.
- 830. — The Basilica of San Marco is founded on the site of a church of St. Theodore.
- 1192. — Supremacy of Venice in the East.
- 1204. — Conquest of Constantinople by the Doge Enrico Dandolo. Annexation to Venice of the Greek archipelago islands.
- 1297. — Change in the government. The nobles declare themselves hereditary rulers of Venice. Institution of the Great Council (*Gran Consiglio*).
- 1352. — The Venetians defeat the Genoese.
- 1355. — Doge Marino Faliero's conspiracy against the nobles. His execution.
- 1355. — First Hungarian war. Peace with Genoa till 1377.
- 1373. — War with Austria and the Carrara of Padua.
- 1379. — Capture of Chioggia by the Genoese. Their surrender the following year. Genoa crushed 1380.

- 1380-1453. — Venice is at the height of her power and prosperity.
- 1406. — Murder of the Carrara of Padua.
- 1414. — Verona, Vicenza, Padua, etc. are conquered by Venice.
- 1416. — Victory over the Turks at Gallipoli.
- 1426. — Venice annexes Brescia; Bergamo in 1428.
- 1453. — Constantinople captured by the Turks. The supremacy of Venice in the East declines.
- 1492. — Venice's commercial supremacy undermined by voyages of Diaz (1486) and Columbus.
- 1508-17. — League of Cambrai. The Pope, the Emperor and the Kings of France and Aragon form an alliance against Venice.
- 1517. — Venice loses her high position and is considered a second-class power.
- 1540-71. — Continuous, prejudicial struggle with the Turks. Battle of Lepanto 1571.
- 1797. — Napoleon takes possession of Venice. The Doge abdicates. Venice assigned to Austria.
- 1848. — Venice becomes a republic under Doge Daniele Manin.
- 1849. — The Austrians retake Venice.
- 1866. — War against Austria. Venice is united to the Kingdom of Italy.
- 1919. — By the Treaty of Versailles the old territory of *Venetia*, including the provinces of Trento, Trieste, Pola, etc. is incorporated with the Kingdom of Italy.



THE ROYAL PALACE, THE LIBRARY AND THE PALACE OF THE DOGES.

VENICE.

"There is a glorious city in the sea!
 "The sea is in the broad, the narrow streets,
 "Ebbing and flowing; and the salt sea weed
 "Clings to the marble of her palaces."

— ROGERS.



MONUMENT TO COLLEONI († 1475).

VENICE, the "Queen of the Adriatic," is one of the most famous and singular towns in the world. Beautiful and majestic mellowed by years of splendour, her aspect is like a dream, and her history like a romance. Her noble and magnificent palaces, her churches, campanili and cupolas seem to raise vision-like as from the stroke of the enchanter's wand from the bosom of the waters.

Old chronicles ascribe the origin of Venice to the exiled inhabitants of the neighbouring Roman lands who, driven in terror from their homes by the Gothic barbarians, sought refuge on the islets in the lagoon, and built their homes on the island of Rivo Alto. The little community at first confined to this small spot of land was increased by a constant migration of fugitives and gradually the other islands were covered with houses and peopled. Isolated and secure in their island fastnesses, the inhabitants enjoyed a considerable degree of comfort and tranquillity and grew rich and powerful at a time when the rest of Western Europe was sinking lower and lower in barbarism.

Founded in the fifth century as a place of refuge during the invasions of Italy by the Huns, Venice took shape as an independent State about the end of the seventh century, to assume later the form of a republic; the Doge or chief magistrate ranking as one of the sovereign powers of Europe.



THE GRAND CANAL. VIEW OF THE RIALTO BRIDGE. Built by ANTONIO DA PONTE. A. D. 1590.

Early in the ninth century the first palace of the Doges was built, and from that period forward the new republic recognizing the importance of its position engaged, slowly at first, on a career of commerce and then of conquest; the whole strength of the Venetians being employed in achieving the greatness and prosperity of their commonwealth. Near the Rialto then was the real nucleus of the town, and the island of Rivo Alto or Rialto on which the bridge stands may thus be regarded as the mother city of the "Queen of the Adriatic," the greatest of the maritime Republics of the Mediterranean.

Venice is built on a hundred islets formed of millions of piles partly of wood and partly of stone; the whole city is the most colossal edifice upon piles, that the world has ever seen.



THE RIO DI PALAZZO.

In the distance is the Bridge of Sighs, on the right is the Eastern façade of the Doges palace.

The streets are canals spanned by about four hundred bridges, the most remarkable of these is the Rialto (a single marble arch of 90 ft. span), both for its simple beauty and for the interesting historical and romantic associations connected with it.

"This town resembles no other town," writes Maclair, "for here there are no horses, no carriages, no dust, no smoke; here one hears nothing but the human voice. The slender black gondola with its steel prow, shaped like the comb of some siren, glides smoothly along past great Palaces whose every name evokes tragic or glorious memories."

The Grand Canal, the largest of the one hundred and fifty waterways which intersect Ve-





THE LIBRARY, THE PIAZZETTA DI SAN MARCO AND THE PALACE OF THE DOGES AS SEEN FROM THE GRAND CANAL.

The "Piazzetta," the little space between the Ducal Palace, the Library and the sea, is the principal entrance of Venice from the sea. Many historical reminiscences are connected with this, as it was from here that the armies of the Republic embarked for their expeditions to the East, and here, on their return home, they landed laden with the spoils of the conquered.

nice, is nearly two miles in length and traverses the city dividing it into two nearly equal portions. Along this triumphal thoroughfare the "finest street in the world," rise about two hundred marble palaces, patrician residences of those great old families whose names were written in the "Libro d'Oro" — the Golden Book — of the Republic.

The most conspicuous edifice at the mouth of the canal is the fine Church of S. Maria della Salute (p. 129), which with its gigantic dome forms

one of the great landmarks of the city. The church was built by order of the Republic as a votive offering for escape from the pestilence which ravaged Venice in the year 1630.



VIEW OF THE GRAND CANAL AND THE DOME OF S. MARIA DELLA SALUTE.



SAN MARCO AND THE DOGES' PALACE.



The two *Granite Columns* on the Molo between the Doges' Palace and the Library, were brought from Constantinople and erected here in the twelfth century. On one of the pillars is the Winged Lion of St. Mark holding the Gospel in his paw, on the other St. Theodore (the old patron of the Venetian republic) standing with sword and shield on a crocodile.



THE BRIDGE OF SIGHS.

As seen from the Ponte della Paglia.

The Bridge of Sighs, built by ANT. DA CONTINO about 1600, served to unite the Criminal Courts in the Doges' Palace and the *Carceri* or criminal prisons (in the adjoining building) which were built by ANTONIO DA PONTE a few years before.

The bridge spans the canal known as Rio della Paglia, its interior is converted into a double passage. Criminals, when taken out of the prisons to suffer death, were led across this bridge—hence its significant name—to hear their sentences and afterwards were executed.



THE DOGES' PALACE AND THE PONTE DELLA PAGLIA.

On the right is the *Carceri* (Prisons), whence Casanova escaped, and where Silvio Pellico languished.



VIEW OF THE OLD LIBRARY OF SAN MARCO. Erected by SANSOVINO. A. D. 1536-53.

THE OLD LIBRARY.
Erected by SANSOVINO.
A. D. 1536-53.

The Library of San Marco is perhaps the most magnificent civic building of the 16th cent. in Italy and the crowning triumph of Venetian art. The Library itself may be said to have been founded by Petrarch who, twelve years before his death settled in Venice and presented to the Senate his valuable collection of ancient manuscripts.

This Library was afterwards enriched by the addition of that of Cardinal Bessarion and others.



SAN MARCO, THE PIAZZETTA AND THE LIBRARY.

The principal entrance of Venice from the sea, is by the Piazzetta di San Marco shown here and opening into the great square illustrated on the following page.



THE LOGGETTA. Built by SANSOVINO. A. D. 1540.

The Loggetta at the foot of the Campanile, was a place of meeting for the Nobili. On July 1902 the old campanile crashed down, but was admirably rebuilt in 1905-11.



THE PIAZZETTA AND THE MOLO.



BRONZE DOORS OF THE LOGGETTA. By A. GAL.



THE BRONZE GIANTS.
By ANTONIO RIZZO.



THE CLOCK TOWER.



THE PIAZZA DI S. MARCO.

The Piazza is enclosed by the most magnificent and striking buildings in Venice. On the left of the picture given here are the *Procuratie Nuove*, originally erected for the accommodation of the procurators of St. Mark; on the right stand the *Procuratie Vecchie*, a range of buildings erected in 1500; in the far end of the piazza is the *Nuova Fabbrica* erected in 1810 by order of Napoleon I.



PEDESTAL of a Flagstaff.
Bronze by A. LEOPARDI.



THE LOGGETTA, THE PROCURATIE AND THE CLOCK TOWER.



VIEW OF THE PIAZZA AND BASILICA OF SAN MARCO AND THE CAMPANILE.

The focus of Venice is the Piazza of San Marco which Napoleon styled "le plus beau salon de l'Europe." It is the spot most frequently visited by the tourist who returns to it again and again. Deprived as Venice is of any other considerable portion of the terra firma, the piazza is the only place in which the population can assemble for the purposes of public festivities and enjoyment. Here were celebrated all the great triumphs of the state; and here were represented those characteristic national ceremonies with which the Venetian government was accustomed to stimulate the energies of its citizens. The piazza forms an oblong rectangle, 576 ft. in length and 269 ft. in its greatest width. On three sides it is surrounded by imposing buildings, which appear to form one vast marble palace, on the east side it is bounded by the Basilica di San Marco, one of the most celebrated temples in the Christian world. This was the state church of the Republic, in which the newly-elected doges were presented to the people, and in which the authorities attended service on festivals in full state. San Marco was also the spot which hallowed every enterprise of whatever nature, and it blended in a peculiar way the civil and religious character with which every act of the Republic was imbued.



PEDESTAL of a Flagstaff.
Bronze by A. LEOPARDI.



THE PIGEONS OF SAN MARCO which enliven the Piazza are an entertainment of never failing interest to the tourist. They were formerly maintained by a provision of the Republic.

Photo ALINARI, ANDERSON, BROGLI.



FAÇADE OF THE BASILICA OF SAN MARCO. Completed in 1094. Byzantine architecture.

The BASILICA OF SAN MARCO, the patron saint of Venice, is celebrated as being the repository of the Evangelist's body. The edifice was modelled on the Church of the Holy Apostles in Constantinople. It is built in the shape of a Greek cross



4. Translation of the body into the Church of St. Mark. (First arch on the left).

In this mosaic we see the façade of San Marco as it was in the 13th century (without the Gothic additions). At that date the central lunette over the main portal contained a colossal mosaic figure of Christ in the act of blessing.



LUNETTE with the symbols of the Evangelists. (First portal on the left).

(with nearly equal arms), covered with Byzantine domes in the centre and at the end of each arm. Round the western arm runs an atrium or narthex covered with a series of eight smaller domes, and its western exterior forms the lower part of the façade of the church with its five great portals, whose recesses are enriched with rows of marble columns of rich and varied materials and with capitals in an exuberant variety of styles. The main portal, richly ornamented, is spanned by an inner triple archivolt and an outer main one.

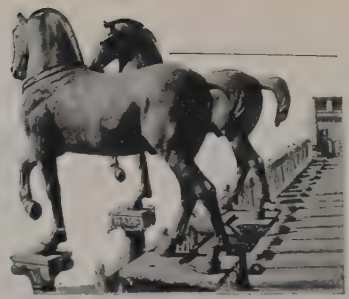


3. The Veneration of the saint by the Doge and Senators. (Second arch on the left).



GREAT CENTRAL PORTAL.
In the lunette is the "Last Judgment."

Saint Mark had been adopted as the Patron and Protector of the Republic early in the ninth century when the Evangelist's body was stolen (p. 102) and brought from Alexandria to Venice. The foundations of a church in which to enshrine the precious relic were laid by Doge Giovanni Partecipazio in the year 830 on the site of a chapel of S. Teodoro (the old Patron of Venice). This first church was rebuilt after a fire in 976 in the Romanesque style, but in the year 1065 it was resolved to raise a much larger basilica for so great a Saint, and a reconstruction was begun in a Byzantine style and decorated with lavish and truly Oriental magnificence. The building is two hundred and fifty feet long, one hundred seventy wide



TWO OF THE FOUR BRONZE HORSES over the principal façade.

The famous bronze horses, 5 ft. in height, probably belonging to Nero's arch in Rome from whence Constantine the Great removed them to *Byzantium*, were brought to Venice in 1204 by the Doge E. Dandolo after the conquest of Constantinople. Napoleon carried them to Paris in 1797 but they were restored to Venice.

The gable of the central arch is crowned by a statue of St. Mark bearing his Gospel. Beneath is the emblem of the Evangelist in relief: a winged lion holding a book inscribed with the motto, *Pax tibi, Marce, Evangelista meus*. On the face of the arch are stories from Genesis in relief, on the under side are figures of Patriarchs and Evangelists.



CENTRAL ARCH of the Façade and the bronze horses.



URN-BEARERS SERVING AS RAISPOTS.

The lunettes of the five portals are filled with mosaics of various periods. Over the main entrance is the "Last Judgment" executed in 1836. The lunettes and soffits of the remaining four portals contain the story of the translation of the body of St.

Mark. From right to left: 1. The removal from the church in Alexandria, the concealment in the basket, the authorities examine it but turn away in disgust on being told that it is pork; 2. Arrival of the ship at Venice, the body received with religious processions, the body is carried ashore; 3. Reception of the body in state and devotion of the Doge and Senators; 4. The body is carried into St. Mark's. The Doge and all the nobility are present.



2. ARRIVAL of the body of St. Mark at Venice. (Second arch on the right).



1. EMBARKATION of the body of St. Mark at Alexandria. (First arch on the right).

The main fabric of St. Mark's dates from the 11th century, the walls are of brick, but they are coated or incrustated throughout with slabs of marble, alabaster and other rare stones, and the whole is enriched with hundreds of pillars and a profusion of gold and mosaics. The ruined cities of Altinum and Aquileia were ransacked to ornament and enrich this church; for centuries the captain of every ship that traded in the Orient was ordered to bring marbles or fine stones for the builders; wherever the Venetian fleets went they brought home costly marble pillars, Byzantine sculptures, trophies, precious stones. Thus the great sanctuary was slowly elaborated till it became the marvellous *Chiesa d'Oro* which all the world admires today.



SIDE PORTAL.

On the right of main entrance. Note the fine bronze gates and its reliefs.



BYZANTINE RELIEF over the minor left arch.

F

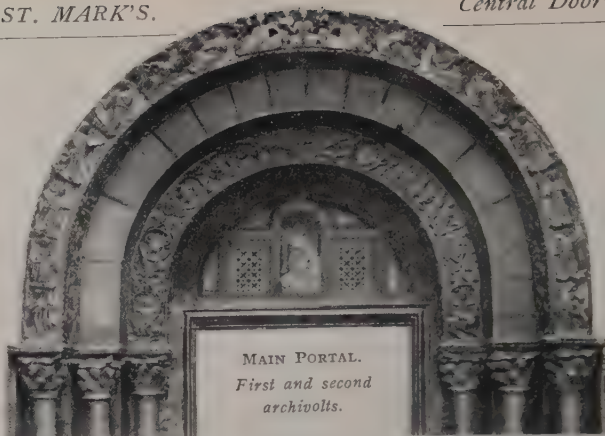
E

D

C

B

A



MAIN PORTAL.
First and second
archivolts.



The "VIRTUES"
second archivolt.

The relief in the lunette above the door represents St. Mark and the Angel.

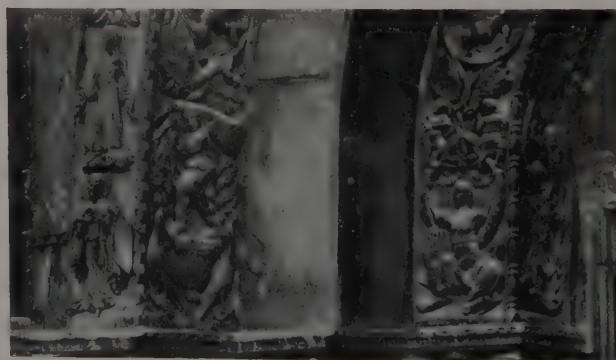
The medieval reliefs on the soffit of the first archivolt, a man with serpents coming from his mouth, symbolises Heresy; a woman suckling serpents, the Church. Those on the face of the archivolt representing a woman seated on a lion and a man seated on an ox are of Byzantine invention.

The reliefs on the under side of the second archivolt represent the "labours" of the twelve months. Each month consists of a figure engaged in an occupation suitable to the season, and an appropriate zodiacal sign or symbol.

- 1) January, a man carrying a tree;
- 2) February, a man warming himself in front of a fire;
- 3) March, a warrior with lance and shield;
- 4) April, a youth carrying a lamb;
- 5) May, a man holding a rose and crowned with flowers by two maidens;
- 6) June, a man reaping;
- 7) July, a farmer mowing hay;
- 8) August, a slumb-



RELIEFS on soffit
of first archivolt.



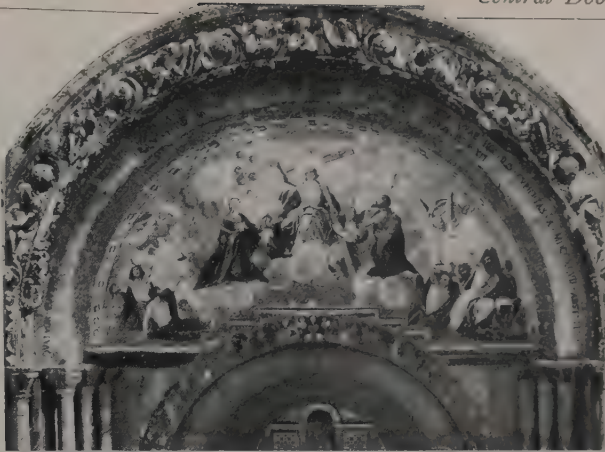
SECOND ARCHIVOLT.

FIRST ARCHIVOLT (left).

The "HANDICRAFTS
OF VENICE"
(third archivolt).



The "LABOURS
OF THE MONTHS"
(second archivolt).



LAST JUDGMENT.
Third or main
archivolt.



RELIEFS on soffit
of first archivolt.



The "BEATITUDES"
second archivolt.

ering young man seated on a chair; 9) September, a man gathering grapes; 10) October, a man with a spade digging; 11) November, a man catching birds; 12) December, a man in the act of killing a pig. On the outer face of this archivolt are represented the Virtues and the Beatitudes.

On the under side of the third or main archivolt are reliefs representing the 14 *Arti* or Handicrafts of Venice: A) Architecture, an old man, —the architect of the façade (?); B) Boat-building; C) Wine-selling; D) Baking; E) Butchery; F) Milk and Cheese-selling. [Then follow: G) Masonry and Brick-laying and H) Shoemaking on either side of the figure of

Christ on the keystone,—omitted here]. I) Barber-Surgery; J) Cooperage or Cask-making; K) Carpentry; L) Wood-sawing; M) Smithing; N) Fishing. The outer face of this archivolt contains figures of Prophets with their scrolls.



FIRST ARCHIVOLT (right).

SECOND ARCHIVOLT.



The "LABOURS
OF THE MONTHS"
(second archivolt).



The "HANDICRAFTS
OF VENICE"
(third archivolt).



THE NORTHERN FAÇADE.



THE DOMES AND THE UPPER PART OF NORTH AND WEST FRONT.

The lunettes in the arches of the upper (western) façade are filled with 17th century mosaics of the life of Christ. The subjects begin at the extreme left with the Descent from the Cross, then follow Christ in Hades, the Resurrection and the Ascension. The upper part of the western, northern and southern façades were further embellished in the 15th century with canopied pinnacles and gables which reflect the Gothic period of the city. The central gable on the western front is surmounted by a statue of St. Mark bearing his Gospel with three angels swinging censers in adoration on either side.



PINNACLES on west façade, and mosaic of Descent from the Cross.



DOOR ON NORTH FRONT, with relief of the Nativity.



PINNACLES on west façade, and mosaic of the Resurrection.

The four gables (right and left of the central one) on the western front are crowned by statues of warrior saints; while the six canopied pinnacles between the gables contain statues of the Evangelists, the Archangel Gabriel (on the



THE TWELVE APOSTLES AND THE LAMB.
Symbolical Greek relief.

extreme left), and the Blessed Virgin, kneeling (on the extreme right). The two latter form an Annunciation. On the northern façade are Romanesque sculptures of prophets, saints and angels, and several Byzantine reliefs of a symbolical character. The gables on this façade are crowned with figures of Virtues. From left to right: Hope, Temperance, Faith, Prudence and Charity



ALEXANDER THE GREAT ascending to heaven.
Relief on north front.

(the figures of Justice and Fortitude are on the southern façade). In the pinnacles are statues of the Archangel Michael and the four Latin Doctors: St. Gregory, St. Ambrose, St. Augustine, and St. Jerome.



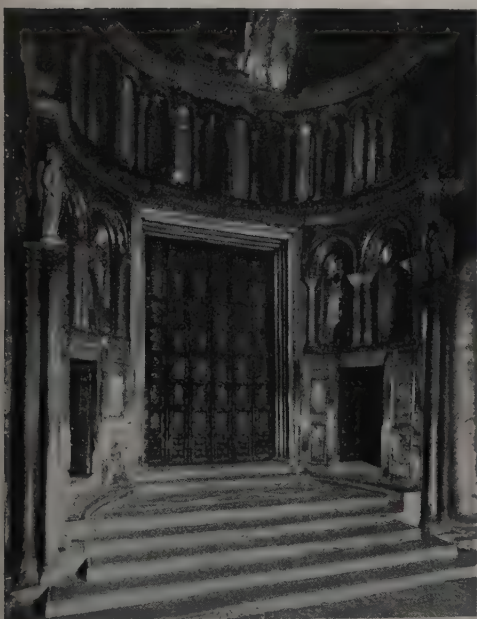
ST. MARK. Mosaic after a cartoon by TITIAN. A. D. 1545.



BRONZE DOORS in the atrium adorned with figures in niello.

THE ATRIUM or Vestibule of St. Mark's runs round two parts of the church, —the front or western end, and the northern side. Its roof is divided into six cupolas, all of them, with their spandrels, arches and separating vaults, are covered with 13th century mosaics representing the chief facts of Old

Testament Scripture (from the Creation to the Fall of the Man-
na); the New Testament is represented within the church itself. The slabs of red marble on the pavement near the entrance, commemorate the scene of the reconciliation between Pope Alexander III. and the Emperor Frederick Barbarossa in 1177. According to tradition, the emperor, when in the presence of the Pope, uncovered his head, flung himself on the floor to kiss the Holy Father's feet and murmured, "it is not to thee, but to St. Peter, that I kneel," to which the pope replied, "both to me and to St. Peter."



MAIN INNER DOORWAY in the vestibule.



THE ATRIUM. Looking south. Showing mosaics of the Creation.



DETAIL OF BRONZE GATE. (Main Portal).



DETAIL OF BRONZE GATE. (Door to the right).



HISTORY OF THE CREATION. Mosaic in the first cupola.

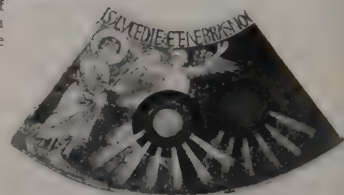
The Mosaics in the first cupola of the atrium are the most interesting, they represent the history of the Creation till the Fall. The figures of angels in white, varying in number, symbolise the days.

In the compositions, which were suggested by a 5th century Greek Bible in the Cottonian collection of the British Museum, Our Saviour is represented throughout as "the Lord" of the Old Testament, distinguished by the triple-rayed nimbus or glory.

"There is no likeness of God the Father in any of the mosaics. The Byzantine workers did not dare to attempt to make a figure of Him who is invisible: 'whom no man hath seen or can see,' but always in His stead put Jesus Christ, 'He whose goings forth have been from of old, from everlasting.' And Christ is so brought before us



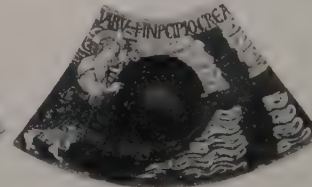
1. The Spirit of God moves upon the face of the waters.



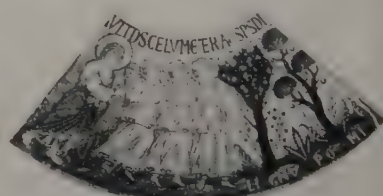
2. The partition of light from darkness.



3. The Lord makes a firmament (second day).



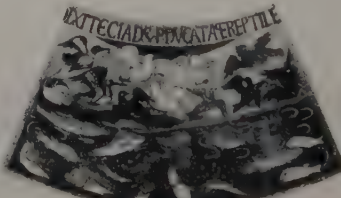
4. The Lord divides the waters above from the waters below.



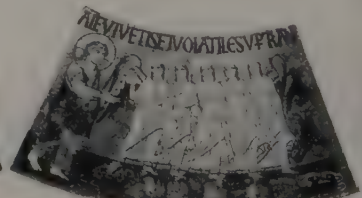
5. The Lord makes dry land and plants (third day).



6. The Lord makes lights in the firmament of heaven, creates the Sun and the Moon (fourth day).



7. The Creation of Birds and Fishes.



8. The Lord makes living things (fifth day).



9. The Creation of Quadrupeds.



10. The Lord models man, a small figure not yet living (sixth day).



11. The Lord rests on the seventh day and blesses it.

in various aspects: as 'the visible image of the invisible God,' as he through whom God manifests Himself and works, every act of creation being here represented as wrought by Christ, 'by Him all things were made;' as He through whom every communication between God and man took place; and as the great Archetype of man, wearing, before time began, that image after the pattern of which man was made." (A. Robertson, *The Bible of St. Mark*).

The space in the pendentives below the cupola is filled by four large seraphs represented merely as heads with six wings. This emblem of the celestial hierarchy,—intended to represent a pure spirit glowing with love and intelligence, in which all that is bodily is put away, and only the head, the seat of soul, and wings, the attribute of spirit and swiftness, retained,—is of Greek origin (p. 98).



12. The Lord breathes into man the breath of life, represented by a little winged soul clinging to him.



13. The Lord takes Adam into the Garden of Eden; the rivers of which are symbolized by figures lying at the foot of the Tree of Life.



14. Adam names the animals.



15. The Lord puts Adam into a deep sleep, and draws Eve from his side.



16. The Lord presents Eve to Adam.



17. The serpent tempts Eve.



18. Eve plucks the apple and gives it to Adam.



19. Adam and Eve clothe themselves with foliage.



20. The Lord questions Adam, who exculpates himself by "the woman Thou gavest unto me...."



21. The Lord reproves Adam and Eve.



22. Adam and Eve hear their sentence of punishment.



23. The Lord clothes Adam and Eve (!).



24. The Lord expels Adam and Eve from Eden; they labour outside the garden.



ABRAHAM and the Three Angels.

On the left Abraham receives the Angels; in the centre he ministers to them at table, while Sarah behind smiles at the prediction that she should bear a son.



SCENES FROM THE HISTORY OF NOAH.

Beginning above from left to right: the Deluge; Noah sends the raven and the dove; the return of the dove; exit from the Ark; Noah's sacrifice; the dispersal of the animals.



BUILDING OF THE TOWER OF BABEL.

Above on the left the Lord looks down while the building goes on; on the right the Lord descends in a glory of angels to confound the languages. The Dispersion is here represented by four groups of men moving in all directions.



STORY OF ABRAHAM.

Mosaic in the second cupola.

The mosaics in the second cupola (to the left of the main entrance) represent the History of Abraham: 1. The calling of Abraham; 2. His preparation for the journey; 3. Abraham accompanied by his wife, and his nephew Lot removes to Haran; 4. There he receives the divine command to remove to Canaan; 5. Lot is made prisoner by the King of Sodom; 6. The meeting of Abraham and Melchizedek; 7. Abraham treats with the King of Sodom for the deliverance of Lot; 8. Abraham and Sarah being childless Sarah brings her handmaid Hagar to Abraham; 9. Sarah, however, becomes jealous and Hagar flies from the home of Abraham; 10. Hagar is comforted by an angel and advised to return to Abraham; 11. Hagar becomes a mother (birth of Ishmael); 12. Thirteen years after the birth of Ishmael the divine promise is repeated (a son, the founder of the Israelite nation promised to Sarah); 13. Institution of circumcision; 14. The rite of circumcision. (The story is continued in two lunettes below).



THE ATRIUM. Looking Northwards showing mosaics of History of Noah.



HISTORY OF JOSEPH.
Mosaic in the 4th cupola.

The compositions in the fourth cupola (northern section of the atrium) are a continuation of the History of Joseph which begins in the corner cupola.

1. Joseph is sold to Potiphar. 2. Joseph is made overseer in Potiphar's house. 3. Joseph is tempted by Potiphar's wife. 4. He runs away leaving his garment in her hands. 5. The woman shows the coat and accuses Joseph. 6. Joseph is arrested and cast into prison. 7. Pharaoh on a throne orders the imprisonment of his chief butler and chief baker. 8. They have dreams while in prison. 9. Joseph interprets their dreams.

The story is continued in the pendentives: 10. Pharaoh recalls the chief butler. 11. The chief baker is hung and birds devour him. 12. Pharaoh asleep, he dreams of the seven lean kine devouring the seven fat ones. (The story is continued in the arch to the right).



HISTORY OF JOSEPH.

On the left Jacob sends Benjamin with his brothers to Egypt to buy corn; right Benjamin is received by Joseph who reveals himself to his brethren; above the brethren are emptying their sacks.



THE ATRIUM. Showing the third (corner) cupola with story of Joseph.



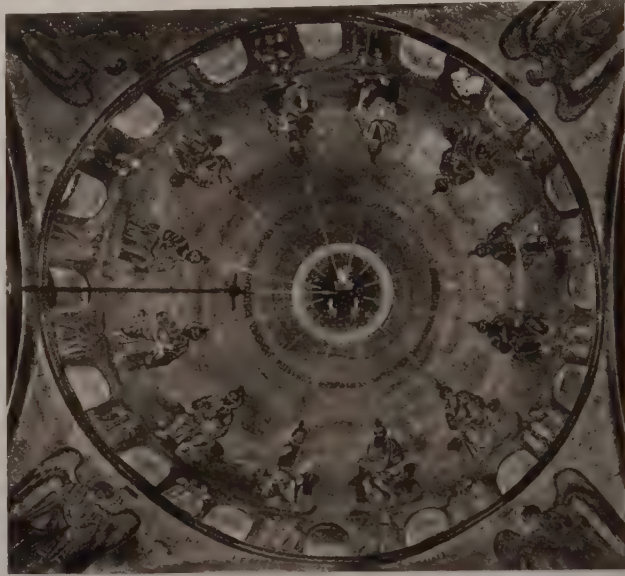
THE ATRIUM. Looking Eastwards showing the fourth, fifth and sixth cupolas.



CHRIST, THE VIRGIN, AND ST. MARK.

Mosaic above the main entrance (10th cent).

In the book which Christ holds upon His knee is written: "I am the door, by me if any man enter in, he shall be saved...." The figure of Christ is robed in royal purple and blue, behind His head the nimbus is marked with the shadow of the cross, and the monogram I.C.X.C. (Jesus Christ). On the red marble moulding which surrounds the mosaic is written: "I am the gate of life; let those who are mine enter by me."



DESCENT OF THE HOLY GHOST. *First dome (Western).*



INTERIOR OF THE BASILICA OF SAN MARCO. *Completed A. D. 1094.*

The interior is magnificently decorated. The walls gleam with rare marbles; the vaulting is adorned with splendid mosaics; the floor is inlaid with a variety of stones: jasper, porphyry, agate, etc., while all around are columns of precious marbles.

The mosaics in St. Mark's occupy 40,000 sq. feet of walls. Those in the main body of the church are arranged in a chronological sequence of Christ's history and the chief facts of the New Testament: they form an epitome of the Christian faith. The Gospel story commences in the cupola over the High Altar, and is continued in the next two cupolas (and the arches between them) towards the main entrance, where it ends with the Last Judgment. The mosaics in the aisles represent the acts and martyrdoms of the Apostles and stories of St. Mark the patron.

In the cupola near the entrance or Western dome is represented the *Descent of the Holy Ghost*. In the centre is the Dove enthroned with its wings expanded, symbolising the Holy Spirit, from which twelve rays of fire descend on the twelve Apostles, seated in a circle around the dome; below them, between the windows, are distributed groups (one man and one woman) of the various races: Hebrews, Egyptians, Parthians, Medes, etc., all the nations mentioned in the second chapter of Acts, as assembled at Jerusalem at the day of Pentecost, and to whom the newly inspired Apostles preached "in their tongues the wonderful works of God." In the pendentives are four angels singing 'Holy, Holy, Holy.'

The second cupola or central dome is entirely occupied by the subject of the *Ascension*. In the centre, Christ in the act of benediction, is seen as rising into a blue heaven, borne aloft by angels and throned upon a rainbow, the symbol of reconciliation; all around are the twelve Apostles, divided by trees, typifying the Mount of Olives, while beneath Christ is the Madonna, attended by two angels. Beneath the circle of Apostles, between the windows, are the Theological and Cardinal Virtues. In the pendentives are the four Evangelists writing their Gospels, because on their evidence our assurance of the fact of the Ascension rests. Finally, beneath the Evangelists, as symbols of the sweetness and fulness of the Gospel which they declared, are figures pouring water from their urns of the 4 rivers of Paradise: Gyon, Fison, Euphrate, and Tygre.



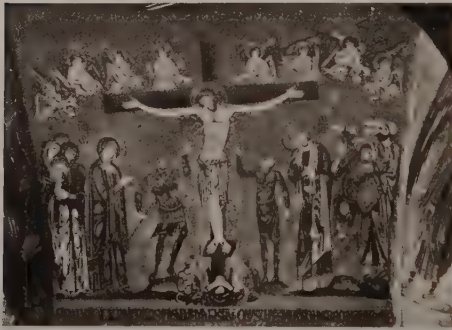
THE ASCENSION. Mosaic in the central dome.



FRAGMENTS OF THE MOSAIC PAVEMENT. 12th cent.



THE LAST JUDGMENT. *From a cartoon by TINTORETTO.*



THE CRUCIFIXION. Mosaic of the 13th cent.



STORIES OF ST. MARK. *Byzantine mosaics.*

In the vaulting above the organ to the right of the choir, the history of the body of St. Mark after his death is portrayed in a series of Byzantine mosaics which are among the oldest and most interesting in the church. The story is most quaintly told in the following scenes: 1) Tribunus and Rusticus, Venetian merchants at Alexandria, with the assistance of the priest Theodore and the monk Stauracius, steal the body of the saint from the sarcophagus; 2) they carry the body in a basket for embarkation and cry "Kanzir, kanzir" (Pork, pork), to warn off Mohammedan officials; 3) the Venetians hide the body in a sail of the ship: the deluded Custom-house officials are departing; 4) the departure of the ship from Alexandria and its voyage: the miracle of the storm, St. Mark prevents the ship's destruction; 6) the arrival in Venice: the Doge, the clergy, and the people in procession joyfully receive the body on the arrival of the ship at Venice. (For the story of St. Mark see p. 110).



BYZANTINE CAPITALS.



VIEW OF THE NAVE. *From north aisle.*

St. Mark's is a triumph of Byzantine architecture, the most splendid of any ecclesiastical interior in Christendom.



PARADISE. *From a cartoon by TINTORETTO.*



BIRTH OF THE VIRGIN. PRESENTATION.
Mosaic by MICHELE GIAMBONO. (*Capp. dei Mascoli*).

The *Cappella dei Mascoli* in the north transept of the church was built in 1430 by Doge Francesco Foscari and dedicated to the Madonna. The roof of this beautiful chapel is covered with fifteenth century mosaics by *Michele Giambono* representing five scenes from the life of the Virgin. The series begins with: The Annunciation; The Birth of Our Lady; The Presentation of the Virgin in the Temple (both given here); The Meeting of Mary and Elizabeth at the Gate; The Death of Our Lady.



HOLY WATER STOUP.

The five domes, as well as the intervening vaults and walls, down to the triforia, are entirely incrustated with mosaics.



BYZANTINE BRONZE CANDELABRA.



VIEW OF THE NAVE. *From south aisle.*



VIEW OF THE GALLERIES AND THE MOSAICS. (Left aisle).



CHOIR AND TRANSEPT. (North).

On either side of the approach to the high-altar is a pulpit fixed to the northern and southern piers which support the central cupola. The pulpit on the left is in two storeys and has a canopy in the Byzantine style. The lower storey is used for the reading of the Epistle, while the upper one for the reading of the Gospel. Upon this pulpit and upon the piers supporting the central dome are



ONE OF THE MARBLE PARAPETS OF THE UPPER GALLERIES.

richly-gilt figures of angels, said to be the work of Byzantine sculptors, and to have been brought to Venice at the same time as the bronze horses on the façade. The pulpit on the right was used by the church choir as a singing gallery, and in time of national crisis for addressing the people. Here the newly-elected doge presented himself to his subjects and promised them good government.



THE CHAPEL OF ST. ISIDORE.

The Chapel of St. Isidore contains the tomb of the Saint and some curious mosaics representing stories of St. Isidore.



THE PULPITS AND THE ROOD SCREEN.



CHOIR AND TRANSEPT (South).

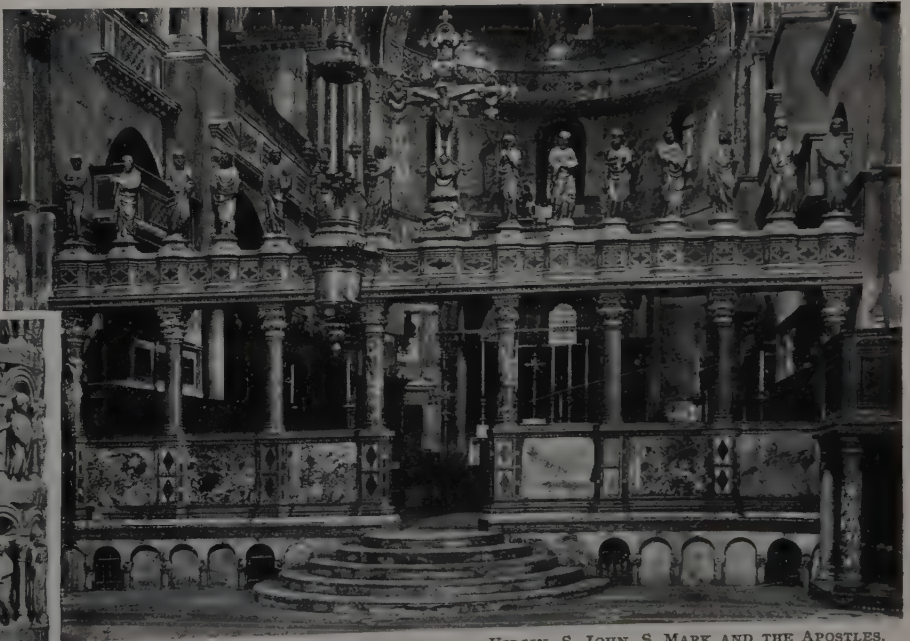


VIEW OF THE GALLERIES AND THE MOSAICS (Right aisle).



ONE OF THE MARBLE PARAPETS OF THE UPPER GALLERIES.

Fragment of column supporting the canopy of the high altar. The symbolical treatment of the reliefs, the costumes and other particulars presupposes the carvings to be of the 6th-11th cen.



ROOD SCREEN WITH STATUES OF THE VIRGIN, S. JOHN, S. MARK AND THE APOSTLES.
Executed by JACOBELLO and PIER PAOLO DELLE MASSEGNE (1394).





CHRIST SURROUNDED BY OLD TESTAMENT SAINTS, and symbols of the Evangelists. *Mosaics of the 13th cent. in the Eastern dome.*

The Eastern dome or choir cupola is decorated with Byzantine mosaics. In the centre is a half figure of Christ (beardless), in the act of blessing; beneath Him is a figure of the Madonna, having on her right the kings David and Solomon, followed by figures of the prophets who prophesied of Christ—Malachi, Zechariah, Haggai, Zephaniah, Jonah, Hosea, Habakkuk, Abdias, Daniel, Jeremiah, and Isaiah, all named in the inscriptions, and each holding a scroll on which the words of their prophecies are inscribed.

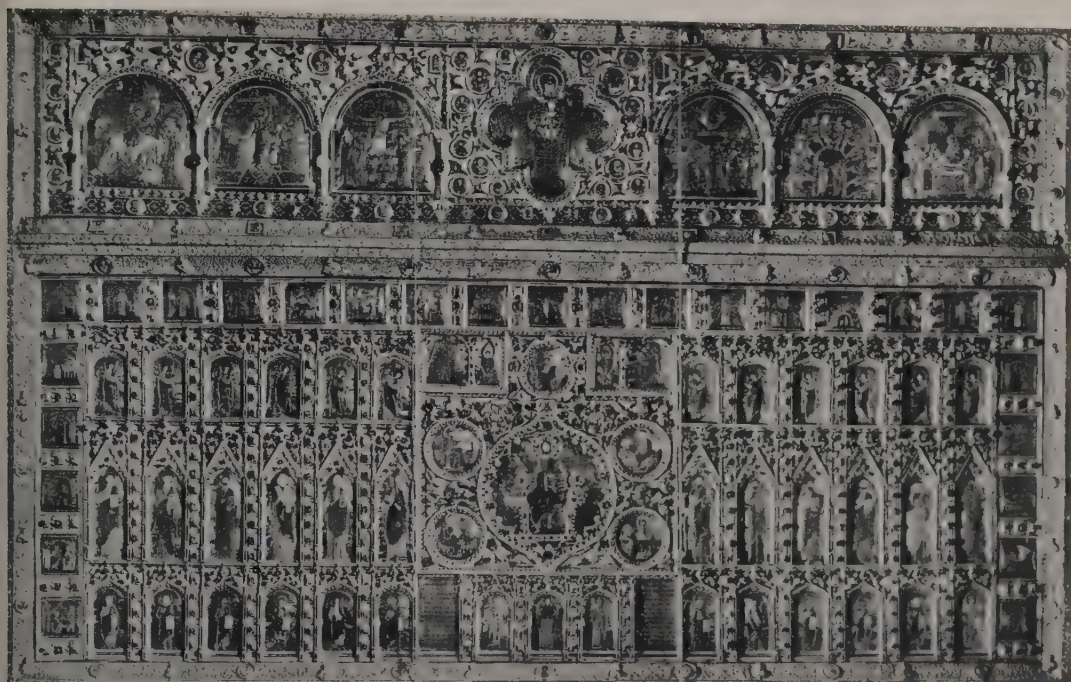


CHRIST BLESSING.
Mosaic in the apse A. D. 1506.

The large mosaic in the apse representing Christ enthroned, holding a closed book on His knee and blessing with His right hand, dates from 1506. The High Altar covers the remains of St. Mark, which disappeared during the fire of 976 but were miraculously recovered in the year 1094. It stands beneath a canopy of *verde antico* supported by four columns of Greek marble most elaborately sculptured with 6th-11th century reliefs representing scenes from the life of Mary, and from the life of Christ. These columns are supposed to have been brought from the old Roman town of Pola in Istria. The altarpiece here is formed by the famous *Pala d'Oro* given on the opposite page.



VIEW OF THE HIGH ALTAR AND THE CHOIR.
On the altar is seen the famous "*Pala d'Oro*," the Golden Altar-Piece.



THE PALA D'ORO. THE GOLDEN ALTAR-PIECE. *Originally executed at Constantinople in A. D. 976.*

The famous *Pala d'Oro*, at the back of the high altar, is a marvel of gold, silver, enamel and innumerable gems, the masterpieces of Byzantine goldsmiths. Originally executed at Constantinople in the year 976, it was restored in Venice in 1105 and again under Doge Andrea Dandolo in 1345. "There are twenty-seven squares in the inner border alone, each of which contains a scene from Scripture. Every separate figure and morsel of *smalto* is separated from the surrounding ones by a fine line of filigree gold, so that the effect is more like that of a coloured glass window than a painting in enamel. The dividing lines and open spaces are covered with jewels, pearls, and even cameos, and the centre is divided into forty-three arches and five circular medallions, each of which contains a picture in *smalto*". *Leader Scott, Renaissance of Art in Italy.*



CENTRAL PART OF THE "PALA D'ORO".



BRONZE DOOR of the Sacristy
by SANSOVINO, 1556.

Below the Entombment; above the Resurrection.

The bronze door behind the high altar leading to the sacristy was executed by Jacopo Sansovino in 1556. It has two large reliefs of the Entombment and the Resurrection of Christ, surrounded by admirable figures of Evangelists and Prophets which recall the work of Ghiberti on the gates of the Florentine Baptistry.



RENAISSANCE MOSAICS
on the vaulting of the Sacristy.



VIEW OF THE BAPTISTRY.



CHRIST commanding His disciples to baptize the Gentiles
in His name. Mosaic in the dome. A. D. 1300.

THE BAPTISTRY and the adjoining Zeno Chapel, formed originally a portion of the (southern) Atrium. The mosaics here representing events in the life of Christ and St. John the Baptist date from about 1300. Those in the cupola over the font represent Our Lord (in the centre) sending His Apostles to preach to the Gentiles. Beneath, in a circle, are the Apostles, each baptizing a naked convert in a font, while a sponsor in the costume of the country where the apostle preached, stands by. The inscriptions above their heads mention the name of the apostle and the country where he preached and baptized. Thus, St. Mark baptizes in Alexandria; St. John the Evangelist in Ephesus; St. James Minor in Judea; St. Philip in Phrygia; St. Matthew in Ethiopia; St. Simon in Egypt; St. Thomas in India; St. Andrew in Achaia; St. Peter in Rome; St. Bartholomew in India (India superior); St. Thaddeus in Mesopotamia; St. Matthias in Palestine. In the pendentives are the Four Greek Fathers of the Church—SS. Athanasius, John Crisostom, Gregory Nazianzen, and Basil; each holding a scroll inscribed with a Latin sentence relating to the rite of Baptism.



THE FONT. The bronze lid is adorned with reliefs from the life of the Baptist; the bronze statue of the saint is by *Francesco Segala* 1565.



THE CRUCIFIXION. *Byzantine mosaic.*

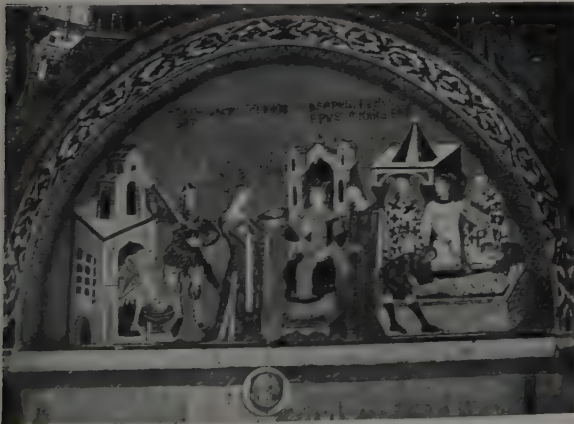
On the left of the cross is the Virgin Mary and St. Mark, on the right St. John the Evangelist and St. John the Baptist. At the foot of the cross kneels the Doge Andrea Dandolo, on either side, also kneeling, his Grand Chamberlain and a Senator.



THE DAUGHTER OF HERODIAS DANCES BEFORE HEROD. *Mosaic.*



MONUMENT OF DOGE ANDREA DANDOLO († 1354).



SCENES FROM THE LIFE OF THE BAPTIST. *Mosaic.*

Left Martyrdom of the saint; *centre* Salome presents his head to her mother; *right* Burial of the saint.



MONUMENT OF CARDINAL G. B. ZENO († 1501).

By ALESSANDRO LEOPARDI and A. LOMBARDO.
(*Cappella Zeno*).

The little *Cappella Zeno*, adjoining the baptistry, contains the monument of Cardinal Gian Battista Zeno (given on the preceding page), and an interesting series of thirteenth century mosaics illustrating the legend of St. Mark, whose body rested first in this chapel after its arrival in Venice.

The story of the Evangelist is thus pictured: 1. St. Mark writes his Gospel at the request of his disciples; 2. St. Mark followed by his disciples submits his gospel to St. Peter, who approves of it and orders it to be read in the Church; 3. St. Mark baptizing at Aquileia in front of the Patriarchal church: the convert is seen in the font, and two brethren stand by with towels; 4. St. Mark falls asleep in his boat while sailing from Aquileia to Rome: the boat is driven by a storm amongst the reeds of the Venetian lagoons where an angel announces to St. Mark that after his death his body shall be honoured on that spot; 5. St. Mark's companion St. Hermagoras is appointed Bishop of Aquileia by St. Peter; 6. St. Mark leaving Rome for Egypt (his departure is symbolised by a gate surmounted by houses and towers); 7. St. Mark enters Egypt, preaches there, and expels demons from a maniac who stands in a cleft of a rock; 8. St. Mark in a dream at Pentapolis is ordered by an angel to sail to Alexandria; 9. St. Mark arrives at Alexandria, which is represented by the famous Lighthouse; 10. St. Mark heals the shoemaker Ananias of a wound made by an awl; 11. St. Mark is arrested while celebrating Mass. Mark is arrested by the Saracens while celebrating Mass at the altar: one man hits him with a club, while another struggles him with a chain; 12. St. Mark's body maltreated, and dragged through Alexandria to the shambles; 13. St. Mark's body is buried in a sarcophagus by the disciples and the faithful. (For the story of St. Mark after his death see p. 102).



1. ST. MARK writes his Gospel.

2. He presents it to St. Peter who approves.

3. ST. MARK baptises at Aquileia.



4. ST. MARK sails from Aquileia to Rome.

5. ST. PETER ordains St. Hermagoras.

6. ST. MARK leaving Rome for Egypt.

7. ST. MARK enters Egypt and preaches there.



8. An angel orders him to sail to Alexandria.

9. ST. MARK arrives at Alexandria.

10. He heals the cobbler Ananias.



11. ST. MARK is arrested while celebrating Mass.

12. He is dragged through the city.

13. He is buried by his disciples.



SILVER GILDED AND ENAMELLED BYZANTINE MISSAL COVERS in the Treasury of San Marco.



BYZANTINE ENAMELS BELONGING TO THE "PALA D'ORO."

The TREASURY contains a most valuable collection of vessels in gold, silver, rock-crystal and other precious stones; Byzantine book-covers, reliquaries, and church furniture brought (1204) from St. Sophia, Constantinople.



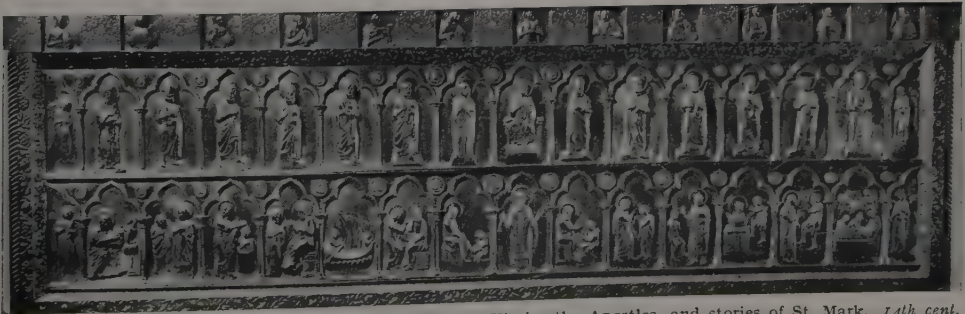
SWORD of Franc. Morosini (1688).



ENAMELLED CHALICE. 11th cent.



SILVER RELIQUARY. 12th cent.



SILVER GILDED ALTAR FRONT with reliefs of Christ, the Virgin, the Apostles, and stories of St. Mark. 14th cent.



WESTERN FAÇADE OF SAN MARCO AND THE DOGE'S PALACE.
In the distance is seen S. Giorgio Maggiore.



SOUTHERN FRONT OF SAN MARCO.
In the foreground is the *Pietra del Bando*.



BYZANTINE RELIEF.



GRIFFIN WITH A CHILD.

Beneath the famous lunette mosaic of the Virgin (given on the right) two lamps are nightly lit in memory of an act of injustice perpetrated on an innocent youth.

The two beautiful square pillars with Byzantine reliefs were brought from Acre in 1256.



THE "PIETRA DEL BANDO" AND THE PILLARS OF ST. JEAN D'ACRE.

From the *Pietra del Bando*, the short porphyry pillar at the corner, the decrees of the Republic were promulgated to the people.



UPPER GALLERY: in the lunette is the famous Madonna.



THE FOUR EMPERORS (?)
Greek porphyry reliefs.



PALACE OF THE DOGES. PORTA DELLA CARTA.
Erected by GIOV. and BART. BUON in 1438-43.

This magnificent doorway giving access to the interior court-yard was at first called *Porta Dorata* because the sculptures and the ornaments were gilded; later its name was changed to *Porta della Carta* because the public decrees were posted here. Over the portal is a relief of the Doge Francesco Foscari kneeling before the Lion of St. Mark. On each side are statues of Fortitude, Prudence, Hope and Charity.



THE JUDGMENT OF SOLOMON.



ADAM AND EVE.



THE DRUNKENNESS OF NOAH.

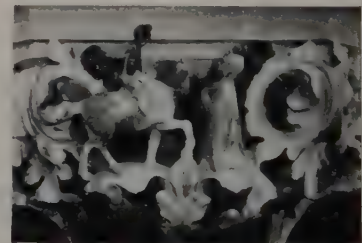
The groups in relief at each of the three angles of the palace and the statues of archangels above each group are intended respectively to inculcate a moral: Justice, Obedience, and Temperance. The Judgment of Solomon, on the angle next the portal, and the figure of Gabriel above, symbolises Justice; the group of Adam and Eve on the S. W. angle, and the archangel Michael above, is a warning against disobedience; the Drunkenness of Noah on the S. E. angle and the archangel Gabriel above, is an admonition against intemperance.



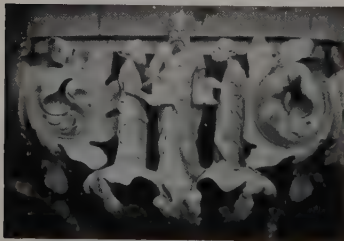
Numa building temples.



Capital of the Lawgivers.



The Emperor Trajan and the widow.



Aristotle.



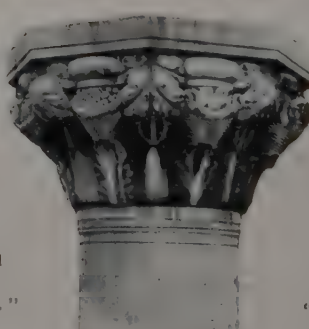
Capital of the Wise Men.



Moses.



Capital
of the
"Virtues."
(Left).



Capital
of the
"Months."
(Right).



The capitals of the thirty-six columns supporting the building are exquisitely carved with symbolical figures of virtues, vices, planets.



THE PALACE OF THE DOGES. *Western and Southern Facades.*

THE PALACE OF THE DOGES was first built in A. D. 820 for the first Doge of Venice. After a conflagration it was rebuilt and enlarged in the twelfth century under Doge Ziani. From the fourteenth century onwards many important additions were made to the old building; thus, the southern wing facing the Grand Canal was built by BASEGGIO in 1309-40; the western wing



ANGLE OF THE DOGES' PALACE
with the relief of Adam and Eve. 15th cent.



BALCONY OF THE WESTERN FAÇADE.

opposite the Library was erected by the architects GIOVANNI and BARTOLOMEO BUON in 1424-38; the eastern wing towards the Bridge of Sighs was begun by ANTONIO RIZZO in 1484, continued by PIETRO LOMBARDO and completed by SCARPAGNINO in 1549. The palace was not only used as the official residence of the Doge, but as the seat of the government of the Republic and the place where all the councils of state were held.



DETAIL OF THE COURT.



INNER COURT OF DOGES' PALACE.



THE EASTERN FAÇADE AND THE GIANTS' STAIRCASE.

The court of the Doges' Palace is a very ornate and costly example of Venetian Renaissance. It was commenced by ANTONIO RIZZO, continued by PIETRO LOMBARDO, and completed by A. SCARPAGNINO.

The façades of the court are faced with marble and richly ornamented with friezes, reliefs, scrolls and devices bearing witness to the originality of design and beauty of execution of Venetian art.

In niches opposite the Giants' staircase are statues of Adam and Eve by ANTONIO RIZZO. Each holds the fatal apple, but while 'Eve looks down as if convicted of sin, Adam places one hand upon his breast, and raises his eyes to heaven as if seeking to justify himself.'

In the centre of the court are two richly sculptured bronze well-heads dating from 1556-59.



PASSAGEWAY LEADING TO THE INNER COURT.



ARCO FOSCARI. Statues of Adam and Eve.



THE SCALA D'ORO.



STUCCO DECORATIONS.
By A. VITTORIA.



THE SCALA D'ORO.

The *Scala dei Giganti*, the « Giants' Staircase », from the colossal statues of Mars and Neptune standing above (representative of the military and naval supremacy of Venice) executed by SANSOVINO in 1554 is beautiful in every detail.

Every Doge was crowned on the top of the landing; the electors standing around him while the people acclaimed him from below, in the courtyard; a line of dual guards kept the staircase.

The *Scala dei Giganti* leads into the palace by the *Scala d'Oro*.



THE SCALA DEI GIGANTI (Giants' Staircase).
Designed by A. RIZZO. A. D. 1485-89.

In this court the Doge Marino Faliero (p. 124) was beheaded in 1355. Faliero was a passionate, ambitious old man; irritated against the nobles by an insult received from one of them, he organized a conspiracy against the Republic, by which all the principal citizens were to be slaughtered and he himself proclaimed sovereign. The plot was discovered on the eve of its execution and Faliero was degraded and decapitated.



STATUE OF MARS.
By SANSOVINO.



STATUE OF EVE.
By A. RIZZO.



VESTIBULE TO THE STATE APARTMENTS.

The *Vestibule* or *Atrio Quadrato*, has a fine gilded wooden ceiling with a painting by JACOPO TINTORETTO representing Venice and Justice presenting the Sword and the Scales to Doge Girolamo Priuli (see illustration).

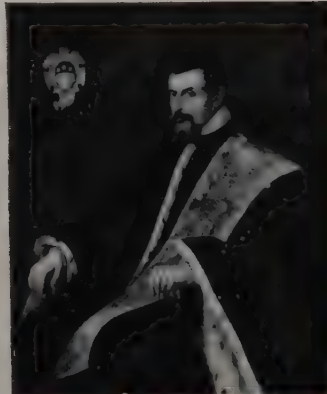
On the walls of this hall are several admirable portraits of Procurators also by Tintoretto.



DOGE GIROL. PRIULI BEFORE VENICE.
By JACOPO TINTORETTO. (*Detail of the ceiling.*)



NICCOLÒ PRIULI.



PAOLO PARUTA.



VINCENZO MOROSINI.

Portraits of Procurators painted by JACOPO TINTORETTO.



ENTRY OF HENRY III. OF VALOIS INTO VENICE. By A. VICENTINO. (*Hall of 4 Doors.*)

This picture commemorates the King's visit (1574) to the Republic on his way from Poland to assume the crown of France.



CEILING DECORATIONS. By PALLADIO, TINTORETTO and other masters. (*Sala delle Quattro Porte*).

The paintings represent allegorical scenes in honour of Venice.

The architectonic decorations of the *Sala delle Quattro Porte* are the work of PALLADIO. The magnificent ceiling with stucco-work has paintings by TINTORETTO and TIEPOLO.



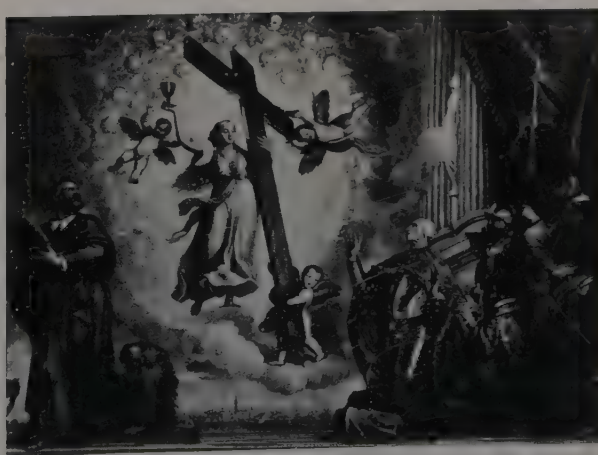
NEPTUNE STREWING THE TREASURES
OF THE DEEP AT THE FEET OF VENETIA.
Painting by TIEPOLO.



PERSIAN ENVOYS OFFERING GIFTS
to the Doge Grimani. By G. CALIARI.



MARS AND NEPTUNE. *Allegory*
by P. VERONESE. (*Sala del Collegio*).



DOGE GRIMANI KNEELING BEFORE RELIGION.
By TITIAN. A. D. 1555.



CHIMNEY PIECE. By SCAMOZZI.



SALA DELL'ANTICOLLEGIO. (Waiting Room).

The decorations of the *Sala dell'Anticollégio*, were executed by SCAMOZZI who also designed the fine chimney-piece. All the pictures in this room are masterpieces of art.



RAPE OF EUROPA. Painted by PAOLO VERONESE.

mounted on his back. Two of her attendants are assisting her, while the amorous bull, is licking her foot. Above are little cupids scattering flowers. In the middle distance Europa and the bull appear again, about to enter the sea; whilst farther on, the bull is swimming with her towards the land. For the story goes that as soon as Europa had seated herself on his back Jupiter crossed the sea and carried her safely to Crete, and from this rape of Europa comes the name of the continent to which she was carried. 'For brilliancy, fancifulness, extraordinary refinement and invention in color it has no equal... one has to look at it and keep silent.'

Veronese's
« Rape of Europa »
is one of the master's most celebrated pictures. Jupiter, enamoured of Europa, a Phœnician princess, transformed himself into a white bull, and mingled with her father's herds whilst she was gathering flowers with her attendants. Europa, struck by the beauty and gentle nature of the beast, caressed him, and even



MINERVA DRIVING AWAY MARS.
By J. TINTORETTO.

Tintoretto's mythologies in this room painted about 1578 are the loveliest poesies of the Venetian school. The picture of « Ariadne and Bacchus », has been styled 'the most beautiful oil-painting in the world.' On a strand, Ariadne receives the ring from Bacchus, while Venus, with a diadem of stars, approaches in the air to honor their nuptials. The goddess of love is the sublime beauty of immortal youth... her full forms palpitate half enveloped in a white gauze. 'A poem of feeling and romance... a symphony of delicately blended hues....'

'The interlocking of the superb forms'.... writes F. J. Mather Jr., « the technical miracle of Venus's easy turn in the air »... « the hesitating hand of Ariadne and her almost resigned and reluctant acceptance of a new love, being mindful of love once betrayed. Also the delicacy of Bacchus's ardent gesture, as knowing himself to be not only wooer but consoler, is purest Tintoretto ».



MERCURY AND THE GRACES.



MARRIAGE OF ARIADNE AND BACCHUS.
Painted by JACOPO TINTORETTO.



"INDUSTRY," or "DIALECTICS."



VENICE honoured by Justice and Peace.
Ceiling painting.

The *Sala del Collegio*, was destined to the audiences which the doge and his privy council granted to the ambassadors of foreign states. The walls are richly decorated with paintings in which portraits of Doges have been introduced. Over the throne is a Memorial picture of the Battle of Lepanto (1571), painted by *Paolo Veronese*, above is the Saviour in Glory in the act of blessing, below is Doge Sebastiano Venier rendering thanks to the Lord for the victory of Lepanto. The paintings on the side walls are by *Tintoretto*. Over the door: Doge Andrea Gritti praying to the Virgin; Nuptials of St. Catherine (with Doge Franc. Donato); opposite, Adoration of the Saviour (with Doge Alvise Mocenigo); Virgin in Glory (with Doge Nicolò da Ponte).

The superb ceiling, heavily carved and gilded, contains eleven beautiful allegorical paintings by *PAOLO VERONESE* and his assistants.



CEILING PAINTINGS by P. VERONESE.



SALA DEL COLLEGIO.

This room was used for the meetings of the Collegio which consisted of the Doge and his councillors.



NUPTIALS OF ST. CATHERINE. By TINTORETTO.

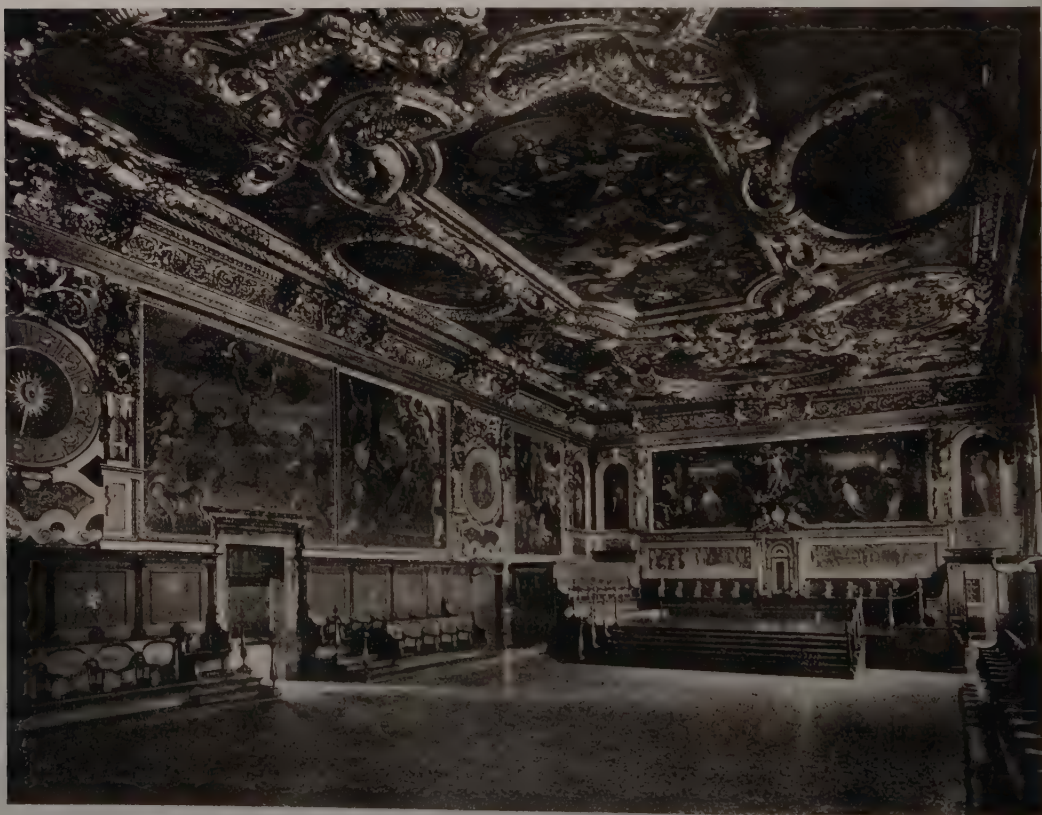


DOGE MOCENIGO before the Saviour. By TINTORETTO.

Photo ALINARI, ANDERSON.



THE DEAD CHRIST supported by angels and worshipped by the Doges P. Lando and M. A. Trevisan and their patron saints.
By JACOPO TINTORETTO. (The chiaroscuro panels beneath are by Tiepolo).



HALL OF THE SENATE OR «SALA DEI PREGADI». (*The Invitee*).

This hall was formerly decorated by TITIAN and PORDENONE, but their work was destroyed by the fire of 1577.
It is now adorned by paintings executed by TINTORETTO and PALMA GIOVANE.



ALLEGORY OF THE LEAGUE OF CAMBRAY.
By PALMA "Il Giovine."

Palma's "Allegory of the League of Cambray" symbolises the resistance of Venice to the famous league formed in order to crush her power. In the center of the picture is Doge Leonardo Loredan, crowned by angels; to the left, Venice, with the Lion of St. Mark and the sword of Justice, is attacking Europe on a bull. Europe's shield is blazoned with the various arms of the allied States.

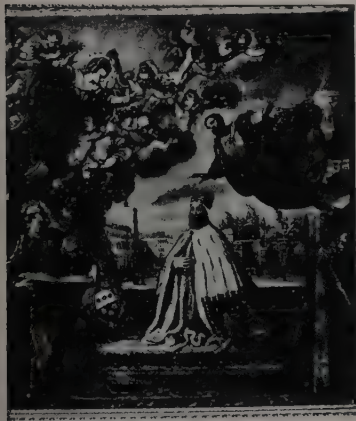
On the extreme left are two allegorical figures bringing corn to Venice.

The League of Cambray was formed in the year 1508. Louis XII. of France, Ferdinand the Catholic of Spain, the Emperor Maximilian, and Pope Julius II. combined in an attempt to reduce the Venetians, and to divide their territories among themselves. Julius II. declared that he meant to cut the claws of the Lion of St. Mark. The Republic suffered serious losses, and though she made a heroic, and, for a while, successful effort to hide her exhaustion, she never recovered from the blow. 'In one day the Venetians lost all they had acquired in 800 years.'



VENICE "QUEEN OF THE SEA"

This fine allegorical picture is notable for the daring character of its entire conception. Above, Venice in silken robes, with crown and sceptre, sits enthroned among the gods of Olympus, while Tritons and Nereids rise from the blue sea-depths below bearing tribute of coral and pearls from the ocean.



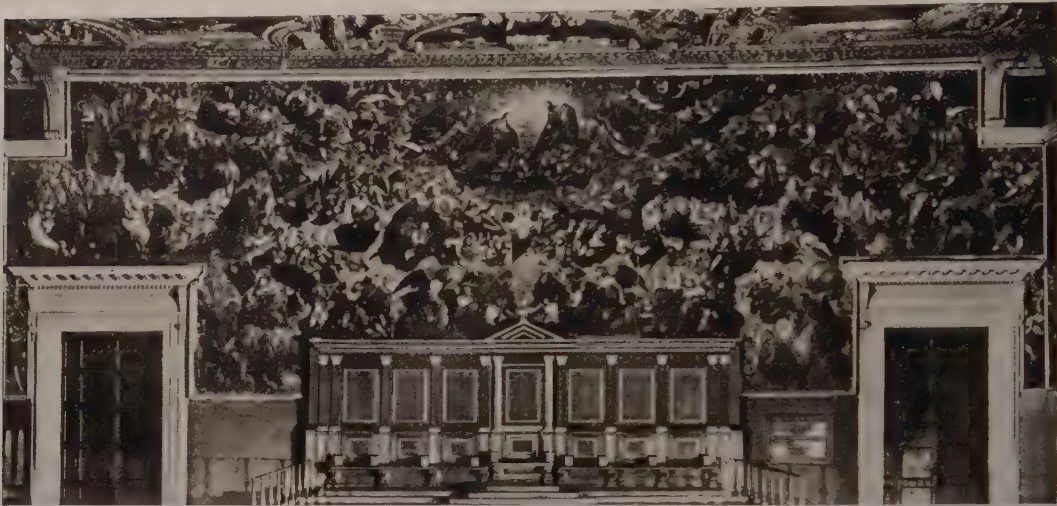
DOGE LOREDAN IMPLORING
the aid of the Virgin. By TINTORETTO.



DETAIL OF THE DECORATIONS.
By C. SORTE.



THE DOGE CICOGNA adoring Christ to whom he is presented by St. Mark.
By PALMA "Il Giovine."



PARADISE. Painted by JACOPO TINTORETTO.

Tintoretto's "Paradise," eighty-four feet long and thirty-four feet high, the largest picture in the world, contains some five hundred figures. Though blackened by age, this work reveals Tintoretto's wonderful imagination and his extraordinary power and daring in throwing such "a tempest" of human figures about in space. The general motif follows the medieval conception of circle beyond circle, centring round the figures of Christ and His Mother. Around and about them are the hierarchies of angels, of archangels, Biblical personages, Evangelists, Fathers of the Church, Saints, and Martyrs, all filled with a heavenly ecstasy. Many of the figures display much skill; some of the heads are admirable.



HALL OF THE GREATER COUNCIL, adorned with paintings by P. VERONESE, J. TINTORETTO, BASSANO, PALMA GIOVANE, etc.

The Greater Council, possessing supreme authority, was composed of the nobles whose names were inscribed in the Golden Book. The walls of this hall are covered with huge pictures recalling the military triumphs of the Venetian republic. On the frieze are the portraits of 76 doges. Amidst these is a black space with the inscription: "Hic est locus Marini Faletri decapitati pro criminibus" (length of the hall 55 yds., breadth 26 yds.).



VENETIAN AMBASSADORS
before Frederick Barbarossa at Pavia.
By JACOPO TINTORETTO.

recalling the story of Venetian greatness, the vigour and patriotism of her citizens... The wall over the throne is occupied by Tintoretto's World of the Blessed! Venice dreamt only of Paradise! While on the ceiling are two stupendous works representing Venice crowned by Glory (p. 126), and Venice receiving the homage of conquered cities. The last picture illustrated here is one of Tintoretto's famous allegories.



THE DOGE DA PONTE offers to Venice the homage
of the subject cities. By TINTORETTO.

In the *Sala del Maggior Consiglio*, the Great Council held its sittings. Here the die was cast for war or peace, for honour or disgrace. The walls and roof of this sumptuous hall are covered with masterpieces in painting representing scenes from the history of the Republic; the apotheosis of the splendour of Venice, the might and triumphs of her arms. The north wall is decorated with scenes in the story of Pope Alexander III. and the Emperor Barbarossa; on the south wall are depicted the exploits of Doge Enrico Dandolo and the epic story of the conquest of Constantinople. Everywhere coronations, victories, sea-fights, doges, generals, heroes, allegories

In the upper part of the composition is a symbolical figure of Venice crowned with the lion beside her. Just below, the Doge Niccolò da Ponte presents to Venice the homage of the nobles and the citizens of the subject cities. Lower still are grouped the handicrafts soldiers and flags of the territories.



VENICE CROWNED BY VICTORY.
Allegory by PALMA "Il Giovane."



BARBAROSSA AT THE POPE'S FEET.
By F. ZUCCARI. (See p. 95).



THE POPE GIVES A SWORD TO DOGE ZIANI.
By FRANCESCO BASSANO.



VENICE CROWNED BY GLORY or APOTHEOSIS OF VENICE. *Painting by PAOLO VERONESE.*

The celebrated allegorical picture « Venice crowned by Glory » on the ceiling of the *Sala del Maggior Consiglio* is a composition of the highest poetry and a perfect symphony of colours. It represents the glorification of the Venetian State and symbolizes the might and power of the Republic. The allegorical and historical part is depicted in the upper group ; on the balaustrade in the middle, are bishops, knights and beautiful ladies ; below, soldiers keeping watch, prisoners with booty, military trophies and crowds of people witnessing the heavenly ceremony.



SALA DELLO SCRUTINIO (Hall of the Scrutiny).



SALA DEL CONSIGLIO DEI DIECI (Council of Ten).

The *Sala dello Scrutinio* is adorned with historical pictures and a « Last Judgment » by PALMA GIOVANE. At the far end of the room is a triumphal arch erected by the senate to Doge Francesco Morosini, in recognition of his conquest of Morea. In this room the 41 nobles were selected, by whom the Doge was afterwards chosen.

The *Sala del Consiglio dei Dieci* was decorated by PAOLO VERONESE, BASSANO and other famous Venetian masters. The Council of Ten was first instituted in 1310. It acted in conjunction with the Doge and his councillors. Its business was to judge all political offences and the ill-doings of the patricians: it controlled the lives and fortunes of all Venice. In secrecy and silence the witnesses were examined; in secrecy and silence the sentence was carried out. Outside this room is the celebrated slit, once covered by a lion's head, into the mouth of which (called *Bocca di Leone*), secret charges against supposed enemies of the state were placed.



THE LAST JUDGMENT. By PALMA "Il Giovine." *Sala dello Scrutinio.*



YOUTH AND OLD AGE.
By PAOLO VERONESE.
Sala dei Dieci.



ADORATION OF THE MAGI. By PAOLO VERONESE.
(Now in the Academy).



SALA DELLA BUSSOLA. Voting Hall.
This room leads to the *Sala dei Capi*. (The 3 Inquisitors).



HALL OF THE STATUES.
Archeological Museum.



DOGE LOREDAN BEFORE THE VIRGIN.
By PIETRO LOMBARDO.

The *Archeological Museum* occupies that part of the palace which was once set apart for the private apartment of the Doge. The collection includes many Greek and Roman sculptures in marble formerly the property of Cardinal Domenico Grimani, and bequeathed to the Venetian Republic in 1523.



LOGGIA OF THE DOGES' PALACE
overlooking the Piazza San Marco.



THE ISLAND OF SAN GIORGIO
seen from the Loggia of the Doges' Palace.

The two magnificent bronze well-heads in the courtyard of the Doges' Palace were executed by ALBORGHETTI and NICCOLÒ CONTI in 1556-59.



BRONZE WELL-HEAD. A. D. 1556.



ISLAND AND CHURCH OF S. GIORGIO. A. D. 1566-1610.

The Church of *San Giorgio Maggiore* was begun in 1566 by PALLADIO, but he did not live to finish it and the work was continued by *Antonio Palliari*, who designed the façade. The simple interior is remarkable for its austere beauty and noble proportions. The church possesses several good paintings; a fine view of Venice may be enjoyed from the top of the campanile (195 ft.).



GATHERING OF THE MANNA. By TINTORETTO.

Here the scene is laid in a spacious and beautiful landscape, in which many details of a domestic character have been introduced. In the centre are groups of women sewing, washing clothes, spinning and grinding manna, on the left a man is making shoes, while others are forging; in the right foreground Moses is seated; in the distance is the Israelite host.



THE LAST SUPPER. By TINTORETTO.

This work, remarkable for its effects of light and shade, is as far removed as possible from the solemn conception of Leonardo's composition in Milan. The company (except for Judas) is all seated on one side of the table. In the foreground kneels a comely serving-woman taking out dishes from a basket; round about are servants busy bringing more food.... It is a supper, a veritable repast!



SANTA MARIA DELLA SALUTE. A. D. 1632-56.

Santa Maria della Salute was erected in 1632-56 by the architect LONGHENA, by order of the Senate, as a votive offering to the Virgin for having stayed the plague which devastated the city in the year 1630.

The interior is circular with rectangular altar-recesses and contains excellent paintings by eminent masters. In the sacristy is Titian's "St. Mark with four other saints," and Tintoretto's "Marriage at Cana," both illustrated here. The latter an immense picture painted for the refectory of the Brotherhood of the *Crociferi*, is one of the few which the master signed.



ST. MARK AND FOUR SAINTS. Painting by TITIAN.



THE MARRIAGE AT CANA IN GALILEE. By TINTORETTO. (S. Maria della Salute).



CHURCH OF SANTA MARIA GLORIOSA DE' FRARI. Erected in 1330-1417. The largest Gothic church at Venice.



ST. MARK AND SAINTS.
By BARTOLOMMEO VIVARINI.



ST. JEROME. By A. VITTORIA.



MADONNA AND SAINTS.
By BARTOLOMMEO VIVARINI.



TOMB OF DOGE NICCOLÒ TRON.
By ANTONIO RIZZO.



TOMB OF CANOVA († 1822).
Executed by the master's pupils.



MONUMENT OF TITIAN († 1576).
By LUIGI and PIETRO ZANDOMENEGHI.



DETAILS FROM THE "ASSUMPTION" by TITIAN.

Titian's "Assumption," formerly in the Venice Academy but latterly restored to its original place, represents the culmination of Venetian art both for its dramatic movement and for the richness of color. The Virgin here is a powerful figure, borne upwards as if divinely impelled; her face is transfigured with gladness as she ascends with upturned head and outstretched arms into the presence of the Almighty to whom an angel brings the crown to be placed on the Madonna's head. The charming cherubs who surround and accompany her are the most fascinating creations of infantine beauty. In the terrestrial and lower part of the picture stand the Apostles, with uplifted heads and arms indicating with their passionate gestures various degrees of admiration and astonishment. The work was painted in 1516-18 for the high altar of the church of "I Frari," where it now stands.



THE ASSUMPTION OF THE VIRGIN.
By TITIAN. Finished A. D. 1518.



MADONNA OF THE PESARO FAMILY.
By TITIAN. A. D. 1526.

This glorious altarpiece, celebrated among the masterpieces of Titian, was presented to the "Frari" by Jacopo Pesaro, Bishop of Paphos in Cyprus, and commander of the Papal fleet, as a thanksgiving for his successful expedition against the Turks.

The Virgin sits on her throne, bending down and gazing with benevolence at the donor himself kneeling at the foot of the steps. Just below her sits St. Peter holding a book, he interrupts his reading and turns to look down at the bishop. Behind the latter is a knight in armour (St. George?), holding a banner on which the arms of Alexander VI. (Borgia) are blazoned; the captive Turk beside the knight symbolises the victory of Jacopo Pesaro over the Infidel. On the right of the picture is seen St. Francis commending to the Virgin the other members of the Pesaro family kneeling humbly.

The composition and the coloring are masterly, the portrait faces admirable.



MADONNA AND SAINTS. By GIOVANNI BELLINI. A. D. 1488.

This famous altarpiece, known as "the Frari Madonna," is one of Bellini's most delightful works. In a gilded niche. Our Lady in rich blue robes, sits enthroned with the Infant standing on her knee. Below are two charming little angels, one plucks the strings of a lute, while the other blows a pipe. In the side panels are four noble figures of saints. The color is rich and mellow and the whole work impresses alike for its mystical feeling and for its grave beauty.



MONUMENT TO COLLEONI.

This most admirable monument was exposed to public view on the 21st of March 1496.

Bartolommeo Colleoni, the famous *condottiere* in the service of Venice, on his death, in 1475, bequeathed a large portion of his immense wealth to the Republic on condition that his statue should be erected on horseback in the Piazza di San Marco. An ancient law, however, forbade the erection of monuments in St. Mark's Square, and the Senate, by an ingenious quibble, evaded the condition by erecting it in the Piazza of the Scuola di S. Marco.

The monument was first designed (1481) by ANDREA VERROCCHIO, the Florentine painter and sculptor, pupil of Donatello and master of Leonardo da Vinci. The example of the Gattamelata monument at Padua (p. 155), inspired the conception of Andrea's model. Andrea died before the work was completed, and the task of finishing it was given to the Venetian sculptor ALESSANDRO LEOPARDI. To Verrocchio is due the general conception of the statue; but the breath of life that animates both horse and rider, the energy and the fiery spirit of the mighty soldier it commemorates, the richness of detail that enhances the massive grandeur of the group is to be assigned to Leopardi. The Venetian artist also designed the very elegant pedestal, and his name is inscribed on the statue.

"The stalwart figure of Colleoni, clad in armour, with a helmet upon his head, is the most perfect embodiment of the idea which history gives us of an Italian Condottiere. As his horse, with arched neck and slightly bent head, paces slowly forward, he, sitting straight in his saddle, turns to look over his left shoulder, showing us a sternly-marked countenance, with deep-set eyes whose steady intensity of expression reveals a character of iron which never recoiled before any obstacle." (Perkins, *Tuscan Sculptors*).

WONDERS OF ITALY.

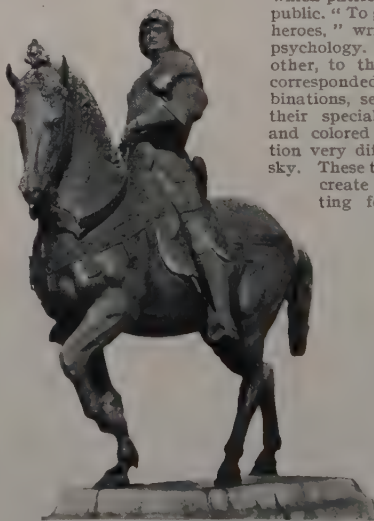


ST. AUGUSTINE. By VIVARINI.



ST. ANTONINUS. By LORENZO LOTTO.

The Church of SS. Giovanni e Paolo, next to St. Mark's, the most important in Venice, is a Gothic edifice begun in 1234, but not finished and consecrated till 1430. The interior, in the form of a Latin cross, produces a great impression both by the vastness of its dimensions, and by the numerous works of art it contains. Like the "Frari," the walls of the church are adorned with sumptuous monuments of Doges, patricians, admirals, generals and artists (the Bellini brothers and Palma Giovane are interred here). These were the two churches in which patricians desired to be buried, and glorified in the minds of the public. "To give posterity an impressive and durable likeness of their heroes," writes Maucclair, "was a characteristic trait of Venetian psychology. Moreover, such a likeness lent itself better than any other, to that intimate fusion of architecture and statuary which corresponded with the taste of the race. These ornamental combinations, seen against the walls of their basilicas, presented in their special light, participating in rich surroundings of mosaics and colored marbles, appealed to the Venetian imagination seen against the conceptions, which press on, a true setting for the apotheosis of the great dead."



BARTOLOMMEO COLLEONI.
By VERROCCHIO and LEOPARDI.



MONUMENT OF DOGE MOROSINI. (Gothic).



THE DOMINICAN CHURCH OF SS. GIOVANNI E PAOLO.
In the square is the Colleoni monument.

The building adjoining this great church is the *Scuola di San Marco* (given below), now the city hospital. Its rich façade is justly termed one of the triumphs of Venetian early Renaissance. In the lunette over the portal is a relief of St. Mark surrounded by his fraternity; the two reliefs below representing miracles of St. Mark, and the lions in feigned perspective, are by Tullio Lombardi.



TOMB OF DOGE F. FOSCARI.
(Church of S. I. Frari).



TOMB OF DOGE A. VENDRAMIN.
By ALESSANDRO LEOPARDI.



TOMB OF DOGE P. MOCENIGO.
By P. LOMBARDO. A. D. 1423.



TOMB OF DOGE VALIER,
his son, and his son's wife.



PORTAL. SCUOLA DI SAN MARCO.



SCUOLA DI S. MARCO (Ospedale Civico). Rebuilt in 1485 by the LOMBARDI.



CHURCH OF SAN ZACCARIA.
Erected in 1458.



MADONNA. By PALMA VECCHIO.
Paintings in the Church of San Zaccaria.



MADONNA. By GIOV. BELLINI.
Paintings in the Church of San Zaccaria.



GREAT ALTARPIECE.
By A. DA MURANO - G. D'ALEMAGNA.
(Church of S. Zaccaria).



ST. FRANCIS. By T. LOMBARDI.
Church of S. M. dei Miracoli.



THE SUPPER AT EMMAUS. By GIOV. BELLINI.
Church of S. Salvatore.



MADONNA AND CHILD. By A. VIVARINI.
Church of the Redentore.

Nearly every church in Venice is rich in art treasures, both in painting and in sculpture, but it is impossible to do more than indicate a few of them here. Titian's famous «Martyrdom of St. Lawrence», in the church of *I Gesuiti*, is one of the most impressive compositions in spite of the darkening of the picture. It seems a fantasy of some Italian Rembrandt, a vision in gloom. The scene is laid in a wide street with an architectural background. It is night; at first nothing is distinguishable but a great blackness vaguely spotted with two or three lights coming from lanterns of burning fuel held at the end of a stick, and from a break in the clouds through which a luminous flame descends like a glory on the figure of the martyr who lies on a brazier surrounded by executioners. This fine altarpiece was painted in 1558, and together with many other works of art was taken to Paris in 1797.



MARTYRDOM OF ST. LAWRENCE.
By TITIAN. *(Church of I Gesuiti).*



MADONNA AND CHILD.
By NEGROPONTE. (S. Francesco).



Interior.

CHURCH OF SANTA MARIA DE' MIRACOLI.
Erected in 1481 by PIETRO LOMBARDO.



Façade.



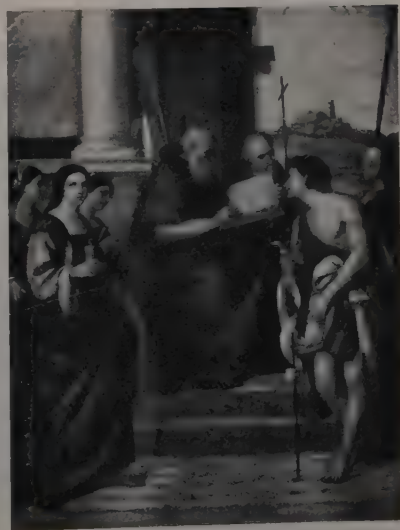
THE NUPTIALS OF ST. CATHERINE.
By PAOLO VERONESE. (S. Caterina).



THE FEAST IN THE HOUSE OF LEVI.
By MORETTO DA BRESCIA. (Church of the Pietà).

Near the church of St. Giovanni Grisostomo is the so-called *Corte del Milione*, the home of the Polo family which Marco, while a mere youth, left in 1271, with his father and his uncle Matteo, for the East. After crossing Asia, Marco arrived at the court of the Great Khan, the Tartar emperor of China, by

whom he was received with favour and employed on several embassies. A quarter of a century later the three wanderers, dressed in coarse garb and speaking broken Venetian with a Tartar accent arrived in Venice (1295) laden with fabulous wealth: precious stones, gold, brocaded silks and velvets which had been given them. Having fallen into the hands of the Genoese at the disastrous battle of Curzola, Marco Polo was carried to Genoa and kept a prisoner for three years. It was during his captivity there that he wrote a story of his travels, his errands and his embassies undertaken at the order of the Khan; the first account, it seems, that opened up to wondering Europe the magnificence of the Eastern world. The *Travels of Marco Polo*, a delightful reading, fired the imagination of the people with tales of wonderful cities and the millions of treasure he had seen—Messer Marco Milione, they called him.



ST. CHRISTOPHER AND SAINTS.
By SEB. DEL PIOMBO. (S. Giovanni Grisostomo).

Photo ALINARI, ANDERSON, BROGLI.



SANTA BARBARA.
By PALMA VECCHIO, ca. 1561.
(Church of S. M. Formosa).

Palma Vecchio's "Santa Barbara," the central panel of a large altarpiece, is probably the finest thing the master ever painted. The saint was the patroness of artillery and fortifications, and the picture was executed for the altar of the Venetian "Bombardieri." She is represented standing on a pedestal flanked by two cannons, a majestic and beautiful queen-like woman, crowned and holding her martyr's palm 'like a field marshal's baton.'



CHURCH OF SANTA MARIA FORMOSA.



THE INSTITUTION OF THE ROSARY.
Ceiling fresco by TIEPOLO. (*I Gesuati*).

Giovanni Battista Tiepolo (1695-1770), distinguished himself as a great draughtsman and a splendid colorist. Gifted with a brilliant fancy, and master of all the resources of his art, he was the Paolo Veronese of the 18th century,—the last of the old painters and the first of the moderns. The churches and palaces of Venice are full of the fairy-like creations of this master who excelled principally in fresco and ceiling decorations. (See also pp. 144, 145).



ANNUNCIATION. By TITIAN.
(Church of S. Salvatore).



BAPTISM OF CHRIST. By CIMA.
Church of S. Giov. in Bragora.



MADONNA AND SAINTS.
By TIEPOLO. (Church of *I Gesuati*).



CHURCH DEGLI SCALZI.
By LONGHENA. (16th cent.).



S. MARIA DELL'ORTO.
Gothic façade 1460.



PRESENTATION OF THE VIRGIN.
By TINTORETTO. (S. Maria dell'Orto).



SAN MOISÈ.
Baroque style 1668.



MARTYRDOM OF SS. MARCUS AND MARCELLINUS.
Painted by PAOLO VERONESE.

The Church of San Sebastiano erected early in the 16th century, contains numerous admirable paintings of *Paolo Veronese*, as well as the sepulture of the master himself.

The picture given above is considered one of Veronese's best works. The scene is laid upon a flight of steps before a Renaissance palace. The two saints, Marcus and Marcellinus, with their hands and feet bound, are being led to martyrdom. Their sorrowing mother gesticulating, entreats them to save their lives by renouncing their faith. On the right the grey-headed father also implores them, women and children endeavour to persuade the martyrs to desist. But St. Sebastian, a fine powerful figure in armour, bearing a standard, encourages his fellow-sufferers by pointing towards heaven with an inspired look. The dramatic action and the expressions of the onlookers' faces is masterful.

The "Apotheosis of St. Sebastian," in the choir of the church, is another masterpiece of art. Here the saint is seen bound to the pillar at which he was shot with arrows. On the right is St. Mark, patron of Venice with his gospel, and St. Francis of Assisi with the cross and showing his stigmata; on the left is St. John the Baptist, St. Catherine of Alexandria and St. Elizabeth; above is the Virgin and Child surrounded by angel musicians, assisting the martyr in his last moments.



APOTHEOSIS OF ST. SEBASTIAN.
By P. VERONESE.



FINAL MARTYRDOM OF ST. SEBASTIAN.
*By PAOLO VERONESE.
(Church of St. Sebastian).*

Photo ALINARI, ANDERSON.



GILDED WOODEN CEILING with portraits of painters. 15th cent.
Guest chamber of the *Scuola della Carità*.



OUR LORD BLESSING, with the Symbols
of the Evangelists (part of the ceiling).



ST. GEORGE.
By MANTEGNA.



SALA DI PAOLO VERONESE.



CORONATION OF THE VIRGIN. By JACOBELLO DEL FIORE.
Early fifteenth century.

The *Accademia di Belle Arti* is one of the great sights of Venice: 'a feast of color, and a dream of artistic beauty.'

The Collection comprises about 800 pictures—chiefly by Venetian masters—brought here from suppressed churches, monasteries, and charitable guilds (*Scuole*). The gallery occupies the site of the old church, monastery and *Scuola della Carità*; some of the halls still retaining their old shape and primitive splendid ceilings.



CORONATION OF THE VIRGIN.
By G. D'ALEMAGNA and A. VIVARINI.



THE FEAST IN THE HOUSE OF LEVI. Painted by PAOLO VERONESE. A. D. 1573.



MADONNA AND SAINTS.
By GIOVANNI BELLINI.

Paolo Veronese's "Feast in the House of Levi" is one of the most famous works of the master, who has used (as was habitual to him), the biblical incident as a pretext for grouping richly dressed patricians in a most gorgeous imaginary architecture. Beneath the central portico Christ is seated at the table between SS. Peter and John. Among the lordly guests dressed in Venetian costume are many contemporary portraits, and the figure of the gallant nobleman in the left foreground giving orders to the attendants, is a portrait of Veronese himself.

This huge canvas (40 ft. by 19 ft.) was painted for the Refectory of the Dominican monastery of SS. Giovanni e Paolo. Such subjects—like the Last Supper, and the Marriage at Cana, were usually selected for the decoration of refectories.

The sense of space in this composition is boundless and it somewhat dwarfs the figures which are painted dark against the luminous sky, thus giving a new effect in painting. So many secular episodes have been introduced by the master that he was exposed to the censure of the Inquisitors, who were especially scandalised at the introduction of a Disciple picking his teeth with a fork.



MADONNA ENTHRONED.
By GIOV. BELLINI.



ALLEGORIES. By GIOV. BELLINI.

These charming little pictures are panels from the lid of a cassone. On the left is "Knowledge" in a boat; in the centre "Fortune," a harpy-like blindfolded female with bird's feet and wings; on the right "Truth" a nude female holding a mirror.



MADONNA with St. Paul and St. George.
By GIOVANNI BELLINI.



«CORPUS CHRISTI» PROCESSION IN THE PIAZZA OF ST. MARK. Painted by GENTILE BELLINI. A. D. 1496.

This picture illustrates a miracle of the True Cross. «While a relic of the Cross was being carried in procession on St. John's Day, a merchant of Brescia whose son lay dying prayed fervently to the Relic and the youth was saved». The merchant is seen kneeling behind the baldacchino under which the reliquary is borne; the baldacchino is decorated with the arms of the guilds of Venice. In the long procession to the right, the Doge is seen under the State umbrella with the Procurators of St. Mark, senators and chamberlains.

This composition is of especial interest as it portrays faithfully the Piazza and façade of St. Mark's as it was in 1496. The old mosaics on the façade are now in many cases replaced by modern ones (see p. 90); the Procuratie Vecchie are there but no Clock Tower; houses then adjoined the Campanile; the façade of St. Mark's and the Porta della Carta are richly gilded,—the whole is a gorgeous piece of color.



PORTRAIT OF A MAN.
By ANTONELLO DA MESSINA.



MIRACULOUS FINDING OF A FRAGMENT
OF THE «TRUE CROSS» WHICH HAD FALLEN INTO THE CANAL.
Painted by GENTILE BELLINI. A. D. 1500.

The scene is treated with great *naïveté*. In the foreground to the right are seen the donors kneeling, to the left, at the head of the Venetian ladies along the quay witnessing the miracle a portrait of Caterina Cornaro, Queen of Cyprus, has been introduced.

Gentile Bellini (1429-1507) was fond of painting processions and crowded scenes. This and the picture given above show the master's "remarkable ability for treating historical subjects, his power of giving individuality of expression and action to the numerous figures he introduces into them, and of representing with correctness elaborate architectural backgrounds." (See also p. 61).

This work, like the one above, illustrates a miracle of the True Cross. «In crossing a bridge during a procession to the Church of San Lorenzo, a relic of the Holy Cross falls into the canal. Several persons plunge in to rescue it, but none succeed in recovering it except the chief of the Confraternity, Andrea Vendramin (afterwards doge) who is seen holding up the Relic miraculously buoyed up by it.»



"MADONNA DEGLI ALBERETTI." Painted by GIOVANNI BELLINI. A. D. 1487.

The pensive face of the Madonna, imbued with a lofty grace and with the tenderest feelings, is inexpressibly beautiful. The blending of the hues,—the deep blue of the Virgin's robe against the green background of the curtain—is most pleasing.

Giovanni Bellini (1430-1516), was the greatest figure in the Venetian school. His productions are marked by dignity and gravity, by a deep pathos, and often by a winning *naïveté*. A prophetic sadness veils the sweet faces of his Madonnas. "The real mysticism of these pictures," writes F. J. Mather Jr., "is nothing but the notation of the most natural and mysterious thing in the world—the bond between mother and babe, the pride of it, the exclusiveness of it, the joyous burden of it." The picture is one of the loveliest and most admired in the Academy.



ST. URSULA'S DREAM. By VITTORE CARPACCIO.

least important. This grand monument of Christian art was painted by *Vittore Carpaccio* in 1490-96 for the Chapel of the Scuola di Sant'Orsola. The compositions, based on the *Golden Legend* of Jacopo de Voragine, are the following: 1. The ambassadors of the pagan king of England,



ST. ANNA AND ST. JOACHIM.
By V. CARPACCIO.



MADONNA AND SAINTS.
By CIMA DA CONEGLIANO.



HISTORY OF ST. URSULA. By VITTORE CARPACCIO. A. D. 1490.

Left, Conon takes leave of his father; right, St. Ursula takes leave of her parents; centre, the meeting of Conon and his bride.

Among the treasures of the Academy, the famous series of nine large paintings from the legend of St. Ursula is not the least important. The compositions, based on the *Golden Legend* of Jacopo de Voragine, are the following: 1. The ambassadors of the pagan king of England, father of Prince Conon, arrive at the court of the Christian king Maurus to ask for the hand of his daughter Ursula; 2. Departure of the ambassadors with the answer that the bride desires to postpone the wedding in order to make a pilgrimage to Rome, accompanied by eleven thousand virgins; 3. Return of the ambassadors to England and delivery of their message; 4. Meeting of Conon and Ursula (see illustration); 5. Arrival in Rome: Ursula, her companions, and the prince receive the blessing of the Pope; 6. Dream of St. Ursula: an angel announces her martyrdom; 7. Arrival of St. Ursula at Cologne; 8. Martyrdom of the saint and her companions. Her funeral; 9. Apotheosis of St. Ursula and her eleven thousand virgins.

The child-like legend of the young virgin is narrated in a simple but lively style, and the compositions are interesting on account of the picturesqueness of their settings, and the faithful rendering of the Venetian life of Carpaccio's time. The numerous figures are robed in costumes of infinite variety, the various embassies, the meetings and partings, the subordinate incidents are all treated with the most lively fancy.



PRESENTATION IN THE TEMPLE.
By VITTORE CARPACCIO. A. D. 1510.



ST. URSULA ARRIVES AT ROME.
Paintings by VITTORE CARPACCIO († 1525).



APOTHEOSIS OF ST. URSULA.



ST. MARK RESCUING A CONDEMNED SLAVE.
By JACOPO TINTORETTO.

The subject of this celebrated picture is taken from the Golden Legend. "A Christian slave, in the service of a certain nobleman of Provence, disobeyed the commands of his master and persisted in worshipping at the shrine of St. Mark, which was at some distance. On his return home, the master infuriated, ordered his eyes to be torn out. The instruments of torture, however, were miraculously blunted. The executioners then tried to cut off his legs, but the spade shattered." In the centre of the composition the tortured slave, unharmed, lies on the ground amid a crowd of spectators who look on animated by all the various emotions of sympathy, rage and terror. The executioners, holding up the broken implements are confounded, the oppressor on an elevated seat to the right bends forward amazed, while St. Mark rushes down like lightning from heaven to save his worshipper.

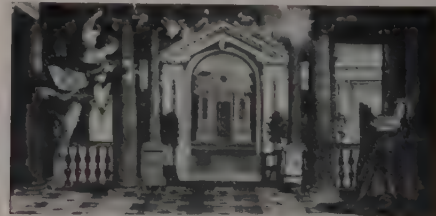
This is one of Tintoretto's masterpieces, a work of skilful foreshortenings and brilliant color.



MADONNA AND SAINTS.
By PAOLO VERONESE.



CRUCIFIXION. By A. PREVITALI.



THE ANNUNCIATION. By P. VERONESE.



THE PURIFICATION. By JACOPO TINTORETTO.



THE WOMAN TAKEN IN ADULTERY. By JACOPO TINTORETTO.



PRESENTATION OF THE VIRGIN IN THE TEMPLE. Painted by TITIAN in A. D. 1534-38.



PIETÀ. By TITIAN (*The master's last work*). A. D. 1576.

This pathetic picture begun by Titian for his own tomb and left unfinished at his death, was completed by *Palma Giovane*. On the right is Joseph of Arimathea, on the left the Magdalene; in the niches are statues of Moses and a Sibyl.

In this exceedingly beautiful picture, now restored to its original place, Titian has treated its subject as a domestic pageant of his own time. At the top of the grand staircase the High Priest, attended by a Levite, awaits Our Lady, who ascends the steps of the temple in a halo of radiance. Below, at the foot of the stairs, are her parents amid an assembly of stately beautiful Venetian ladies and gentlemen, obviously portraits, who look on with wonderment at the brave child. She pauses on the first landing, and with daintily gesture gathers up her pretty blue skirts before proceeding. In the foreground to the right sits an old peasant woman with a basket of eggs, gazing at the scene with evident curiosity. (This is said to be a portrait of Titian's mother). In the distance is an excellent view of Titian's own country of Cadore.



ST. JOHN THE BAPTIST.
By TITIAN. (1477-1576).

Bonifazio's "Lazarus and Dives" is a picture of the most exquisite sentiment,—the work of a man of poetic mind, who had observed keenly, and felt and thought deeply. Dives (a portrait of Henry VIII. of England) sits at table, richly clad, between two courtesans in gorgeous costume. The wealthy voluptuary is exchanging some words with his companion while he clasps the hand of the other, younger and more beautiful woman who listens to music in a pensive attitude, as if recalling the days of her innocence. The trio of musicians and the page holding the book of music, also deserve close study. To the right, Lazarus is seen begging, while a dog licks his sores. In the distance, several domestic episodes are represented: horses are being exercised, hawks trained, peacocks, etc.

The picture is said to have been painted by the order of Cardinal Grimani



THE RICH MAN'S FEAST OR DIVES AND LAZARUS.
Painted by BONIFAZIO VERONESE.

who wished to have thus portrayed Henry VIII. and Anne Boleyn, as a reflection on the king's antipapal policy. But in recalling the two famous personages, the artist only painted Venetian refinement; the introduction of Lazarus is a mere pretext for depicting a splendid lordly entertainment on the terrace of one of those beautiful marble palaces on the Grand Canal.



PORTRAIT OF THE DOGE MOCEMIGO.
By TINTORETTO.

that they should be rowed to San Niccolò di Lido. The fisherman remonstrated the danger of going with a single oar, but being urged and reassured by the strangers, went on, and though the storm was at its highest it seemed to him as if the waters were smooth. Arrived at San Niccolò, a third person, a venerable old man, joined them and the fisherman was ordered to make for the open sea. When they reached the Adriatic they beheld a ship filled with devils sailing swiftly forward to wreak destruction on Venice.

The three strangers rose, made the sign of the cross, and immediately ship and devils vanished, the storm ceased, and Venice was saved. The three strangers then revealed themselves as St. Mark, St. George and St. Niccolò, and asked the fisherman to be rowed back each to the place where he had embarked. When at last he had landed St. Mark at the molo, the fisherman, not satisfied with the honour of taking part in the miracle, demanded the promised payment.

"Thou art right," answered the saint taking his ring from his finger and handing it to the fisherman, "go to the Doge with this ring, tell what thou hast seen, and ask thy reward." The fisherman was persuaded and presented himself before the Doge next morning with the ring. The Procurators having sent for the sacred ring which was usually kept in a locked sanctuary in the treasury of St. Mark's church, found it missing, though the lock had not been tampered with. Thereupon they knew that this was a great miracle and the fisherman spoke the truth. A solemn procession was ordained, giving thanks to God for the averted danger, and the fisherman rewarded with a pension for life.

In his composition, Bordone has chosen the moment when the old fisherman, escorted by a chamberlain, mounts the steps and humbly presents to the Doge the sacred ring. The scene is laid in a magnificent marble hall. The Doge sits enthroned in his state robes, on either side of him are dignified Senators, at the foot of the stairs is another chamberlain and a group of Venetian gentlemen: all portraits. In the foreground the fisherman's lad sits carelessly on the steps near his grand-father's gondola; the building in the background is reminiscent of Sansovino's Library (p. 87).

In Bordone's composition the sumptuous architecture, the luminous colours the numerous figures with their gorgeous costumes, give a vivid idea of the magnificence and luxury of Venetian painting.

Bordone's «Consignment of the Ring», is justly considered one of the most beautiful ceremonial pictures in existence. It is the masterpiece of the painter and commemorates the following legend: «One winter night in the year 1340, Venice was visited by an awful tempest which threatened to destroy the city. A poor fisherman, who with difficulty had reached the molo near St. Mark's, was making fast his boat when a grave old man accosted him and offered a large sum to be ferried over to San Giorgio Maggiore. The fisherman, fearful of the storm, would not venture, but finally rowed him over to the island. Here a knight in armour entered the boat and commanded



THE FISHERMAN PRESENTING ST. MARK'S
RING TO THE DOGE. By PARIS BORDONE.



PORTRAIT. By ROSALBA CARRIERA.



INVENTION OF THE HOLY CROSS. By TIEPOLO.



THE VIRGIN AND CHILD
WITH SS. GEORGE AND LIBERAILE.
By GIORGIONE. (Church of Castelfranco).



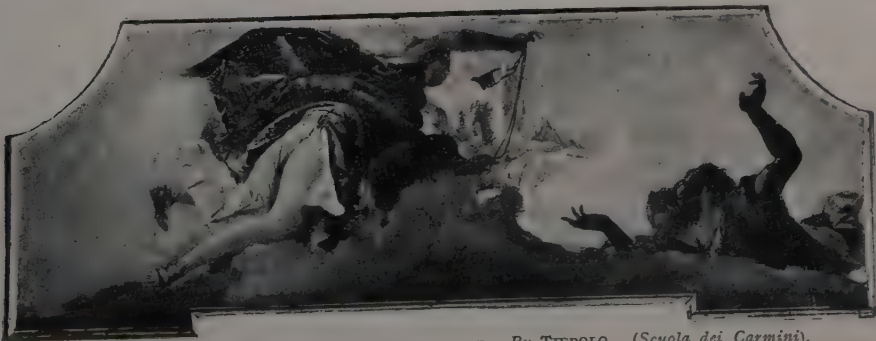
APOLLO AND DAPHNE. By GIORGIONE.
(Seminario Patriarcale).



"LA TEMPESTA," OR
The Gipsy and the Soldier. By GIORGIONE.
(Palazzo Giovannelli).



THE VIRGIN DROPPING THE HOLY SCAPULARY TO ST. SIMEON.
Ceiling painting by TIEPOLO (Scuola dei Carmini).



ANGELS RESCUING SOULS FROM PURGATORY. By TIEPOLO. (Scuola dei Carmini).



ORATORY OF THE SCUOLA DI SAN GIORGIO.

paccio who executed them about 1502-1511. The finest of the scenes are those of St. Jerome in his sumptuous studio, and the three scenes relating to the chivalric legend of St. George. The latter Saint was born of Christian parents in Cappadocia, and was an officer in the Roman army. One day in travelling to join his legion he came to a town in Libya whose inhabitants were terrorized and destroyed by a monstrous dragon which infested the neighbouring desert. The people had given him all their flocks and herds, and when these were exhausted, they were daily forced to bribe him with two of their children and young people taken by lot. The day St. George rode into the town the lot had fallen upon the king's daughter and she was being led forth to her fate amid wailing and lamentation; but the Saint having heard the cause of all this grief, declared he would deliver her and the city through the power of Jesus Christ. As soon as the dragon appeared St. George spurred intrepidly his horse and immediately pierced the throat of the monster with his lance. Then he took the maiden's girdle tied it round the creature's neck, and gave the girdle to her hand, and the conquered and crestfallen dragon crawled after them like a dog. In this guise



ST. JEROME IN HIS STUDY. By CARPACCIO.



ST. GEORGE VANQUISHING THE DRAGON.

they entered the Pagan city. The people were terrified and fled, but St. George reassured them and promised that if they would be baptized and believe in the God through whose power he had wrought the deed, he would slay the beast in their



ST. GEORGE LEADING THE DRAGON INTO THE CITY.



ST. GEORGE BAPTIZING THE KING AND PRINCESS.



ST. TRYPHONIUS SUBDUES A BASILISK.

presence. The King and all the inhabitants, to the number of twenty thousand, were at once converted, and were baptized in one day. Then St. George smote off the dragon's head, and the King loaded him with gifts, but he gave them all to the poor and went his way.

The *Scuola di San Rocco* is celebrated for the numerous works of Tintoretto it contains. The name *scuola* means a religious fraternity or charitable guild, and St. Roch's wealthy fraternity was instituted in 1478, for the purpose of tending the sick and poor, and particularly those attacked by the plague. The building (p. 153) erected in 1524-60 was designed by Bartolommeo Buon of Bergamo. The interior is a perfect gallery, the walls of the lofty halls being decorated with a series of fifty-six large paintings by TINTORETTO. Like Masaccio's frescoes in the Brancacci Chapel, and those of Michelangelo in the Sistine, these works were a source of inspiration to contemporary and later students.

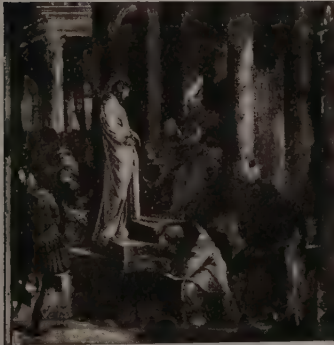
In the lower hall are scenes from the early life of Christ and his Mother, in the upper hall scenes from the Old and the New Testament. All these admirable paintings are fully and enthusiastically described by Ruskin in "Stones of Venice."

Tintoretto from the rapidity of his execution, received the nickname of *il Furioso*, and his connection with the Scuola illustrates his manner. Vasari relates that in the year 1560 the fraternity having determined to decorate their beautiful halls on a grand scale, they commissioned some of the best artists to prepare sketches before giving the order. The subject for competition was to be a cartoon of St. Roch in glory. On the day appointed, while the other artists displayed their designs, Tintoretto uncovered not a cartoon but the finished picture which he had had secretly placed on the wall. That was his way of drawing, he said, and he could do no other. In the end Tintoretto received the commis-



THE GREAT HALL OF «Sala dell'Albergo». Scuola di San Rocco.

sion to paint the whole Scuola and he worked here during eighteen years.



CHRIST before Pilate. TINTORETTO.

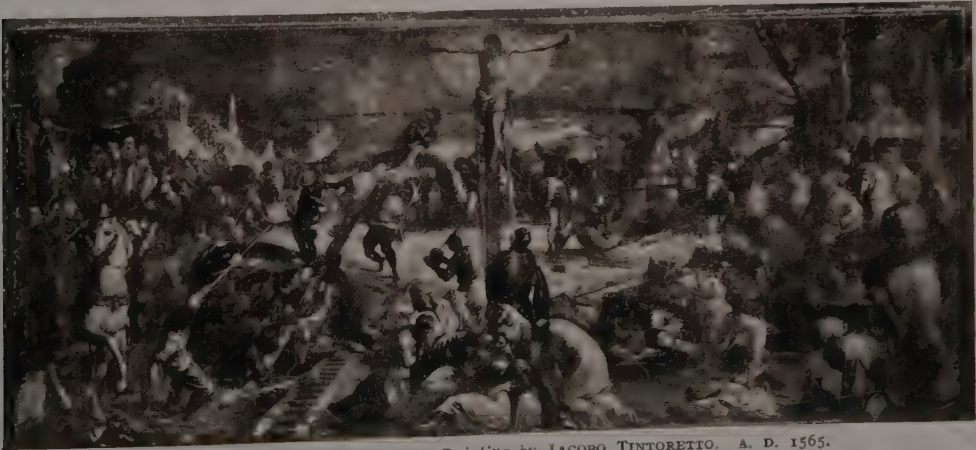
The celebrated *Crucifixion* rivals in size and dramatic power Michelangelo's far more famous Last Judgment in the Sistine Chapel at Rome.

The composition is conceived with consummate skill and the contrasts of light and shade are superb. Eighty moving figures,—executioners, soldiers, populace, horsemen, disciples, women—with all imaginable expressions of hate, love and indifference, mingle and unite in a wealth of episodes.

This unique painting, executed in 1565, Tintoretto considered his masterpiece.



ANNUNCIATION. By TINTORETTO.



CRUCIFIXION OF «CALVARY». Painting by JACOPO TINTORETTO. A. D. 1565.



MAIN SALOON. *Ceiling paintings by Veronese.*



ALLEGORY OF WISDOM. *By TITIAN.*



TRANSLATION OF ST. MARK
FROM ALEXANDRIA. *By TINTORETTO.*
(Now in the Academy).



THE WOMAN TAKEN IN ADULTERY.
By ROCCO MARCONI.

Tintoretto's painting represents the legendary scene of the Venetian merchants carrying off the body of St. Mark from the tomb at Alexandria, during a storm. In the right foreground the nude body of the saint is borne away; on the left the two Egyptians who tried to prevent the transport are seen lying on the ground, struck by lightning, while others are flying from the storm which is raging overhead. (The picture is now displayed in the Academy).



PROCURATORS OF ST. MARK.
By J. TINTORETTO.



PROCURATORS OF ST. MARK.
By J. TINTORETTO.



VISIT TO THE CONVENT. By F. GUARDI.



MASKED BALL. By FRANCESCO GUARDI.

(Paintings in the Museo Civico).



SAINTS AND MARTYRS.



PORTRAIT OF DOGE GRIMANI.



A FLEMISH WEDDING FEAST.

The illustrations given above are reproduced from the '*Breviarium Grimani*' now preserved in the Library of St. Mark. This famous breviary, executed in the latter part of the 15th century, was the property of Cardinal Grimani. It contains nearly 800 vellum pages beautifully illuminated with ornaments and exquisite miniatures by Memling and other Flemish artists, and is considered the finest work of its kind in existence. The velvet cover enriched with gilded silver ornaments and the portrait of Cardinal Domenico Grimani on one side, and that of Doge Antonio, his father, on the other, was designed by *Alessandro Vittoria*.



SCHEME OF WALL DECORATION.



CLEOPATRA'S BANQUET.

Frescoes by TIEPOLO (1696-1770), in the Palazzo Labia.



EMBARKATION OF CLEOPATRA.



PALAZZO CORNER-SPINELLI.
Early Renaissance style.



PALAZZO GRIMANI.
By SANMICHELI (16th cent.).



PALAZZO MINELLI (Bobolo).
Staircase of the 15th cent.



PALAZZO REZZONICO.
Here Robert Browning died in 1889.



PALAZZO VENDRAMIN-CALERGI.
Richard Wagner died here in 1883.



DOGANA DI MARE CUSTOM-HOUSE AND S. M. DELLA SALUTE.



THE ARSENAL. Founded in 1104.

The Venetian palaces, remarkable for elegance of construction and decorative detail, confer a peculiar air of splendour and magnificence to the city and bear witness to the early civilization and peace of Venice. Protected as she was by her lagoon and waterways, and firmly ruled by her strong government the houses of Venice, unlike those of other cities, are built for pleasure and for state, with free means of access and a general air of peace and security.



VIEW OF THE GRAND CANAL ON A FETE DAY. THE "SPOSALIZIO DEL MARE" OR NUPTIALS OF THE SEA.

The ceremony of the *Sposalizio del Mare* which the Doge annually celebrated in order to renew his marital authority on the Adriatic was instituted in 1173 (or perhaps earlier), to proclaim the naval supremacy of Venice to the world. The solemnity was performed with immense pomp and magnificence. On Ascension day the Doge in his robes of state, attended by the Senators in their gowns, the Papal Nuncio and the foreign ambassadors, embarked on the gloriously painted, carved and gilded Bucentaur, and followed by innumerable gondolas filled with all the nobility of the state, and gaily dressed spectators, made for the open sea wherein he dropped a consecrated ring pronouncing the traditional words: *Desponsamus te, Mare*, etc. ("We espouse thee, sea, in sign of true and lasting dominion.") This nuptial ring had been given to the Republic in 1172 by Pope Alexander III. and the wedding ceremony was enjoined by his gratitude for the help and hospitality which the Republic had extended to him in his quarrel with Frederick Barbarossa. The ceremony was discontinued for the first time in 1797 when Napoleon Bonaparte entered the city of the Doges, and the symbolical Bucentaur was solemnly burnt down as a sign of the abolition of the Venetian power.



THE BUCENTAUR. Model of 1728. (Arsenal Museum).

This world-renowned vessel, the emblem of the maritime power of Venice, was propelled by eighty-four golden oars manned by 168 rowers. It was gloriously painted, carved and gilded; all overhung with gold and velvet, and had a deck inlaid with ebony and mother-of-pearl.



CA' D'ORO. The "Golden House." About 1450.

The Ca' d'Oro, most elegant Gothic palace in Venice, was so named from its, originally, gilded exterior. Its architect being Bartolomeo Buon.



PALAZZO GIOVANNELLI.
Erected in the 14th cent.



PALAZZO CONTARINI-PASAN.
So-called "House of Desdemona".



PALAZZO DARIO.
Erected about 1480.



FONDACO DEI TURCHI.
Late-Romanesque style (13th cent.).



PALAZZO PESARO (Galleria d'Arte Moderna).
*Erected in 1679 by LONGHENA.
This is the finest Late-Renaissance palace in Venice.*



PALAZZO FOSCARI.
Erected in the 15th cent. Gothic style.



PALAZZO LOREDAN or AMBASCIATORE.
Erected in the 15th century.

One of the charms of Venice is due to the effect produced upon the stranger by the Gothic palaces, mingled with those of the Renaissance, the noble residences of those great families whose names were written in the "Libro d' Oro" — the Golden Book (instituted in 1289) which was the peerage of the Venetian aristocracy.



CANNAREGIO AND CHURCH OF S. GEREMIA.



THE GRAND CANAL. (On the right: the Cà d'Oro).



RIO SAN POLO.



RIO DEI MENDICANTI.



RIO DI SAN CANSIANO.

It is pure joy to glide swiftly and noiselessly, down the Grand Canal bordered with palaces and spanned by the Rialto, or wander in and out among the quiet streets and narrow water alleys, under mysterious little bridges and past mouldering palaces—glorious reminders of the Golden Age.



SCUOLA DI SAN ROCCO. Designed by BUON. A. D. 1517. (See p. 147).



PORTICO OF THE CÀ D'ORO.



MURANO.
APSE OF SS. MARIA AND DONATO (11th cent.).



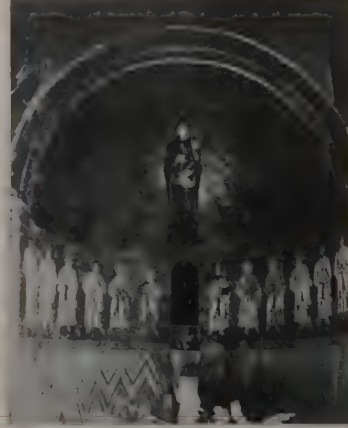
TORCELLO.
THE DUOMO, founded 850. SANTA FOSCA (12th cent.).



THE VIRGIN IN PRAYER.
Byzantine mosaic of the 12th cent.
(Church of SS. Maria and Donato).



TORCELLO. THE DUOMO. A. D. 1008.
Early-Christian basilica
containing important mosaics.



THE VIRGIN AND THE APOSTLES.
Byzantine mosaic of the 12th cent.
(Duomo of Torcello).



FISHING BOAT ON THE LAGOONS.
In the distance the Palace of the Doges.



PADUA. CHURCH OF SANT' ANTONIO (Il Santo).
Erected in honour of the Saint. A. D. 1232-1307.



BRONZE STATUE OF GENERAL GATTAMELATA.
Erected by the Venetians in honour of their hero.
A masterpiece of DONATELLO. A. D. 1447.

P A D U A .

PADUA, the former capital of ancient *Venetia*, is monumental at every turn. On its piazzas rise the chief civic buildings of medieval times: the Loggia Amulea, the Palazzo della Ragione, known as «Il Salone», the Palazzo del Capitano. The chief attraction of Padua, however, is the Church of St. Anthony, «Il Santo», whose name is inextricably connected with that of the city.

The colossal Church, crowned by its Oriental pointed domes, is surprisingly impressive; the vast nave, supported by mighty stone pillars, contains the famous treasure-laden «Cappella del Santo», where the bones of the saint are preserved in a consecrated shrine.

St. Anthony of Padua was born at Lisbon in 1195. From his childhood his thoughts turned to self-sacrifice and religious zeal. In 1221 he joined the Franciscans and preached with a fervour that converted great multitudes of heretics and sinners, and so moved the vast audiences assembled around him, that the bitterest enemies fell upon each other's necks and swore ever after to live like brothers. Many legends are told of his numerous miracles. He died at Padua in 1231.



PALAZZO DELLA RAGIONE (Il Salone). (A. D. 1172-1219).

Under the arches of the Loggia Amulea are statues of Dante and Giotto who met at Padua in 1306.



LOGGIA AMULEA (Palazzo Comunale).



CHAPEL OF THE MADONNA DELL'ARENA. Erected in A. D. 1303 by order of Enrico Scrovegni.



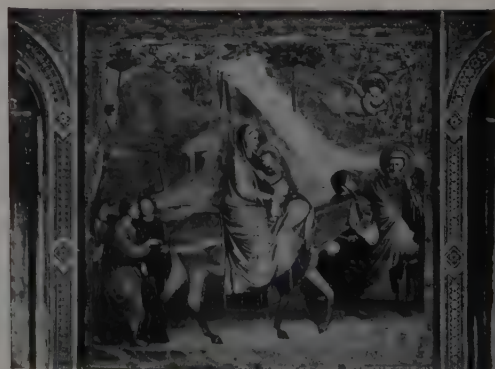
THE BIRTH OF THE VIRGIN.



THE PRESENTATION IN THE TEMPLE.



THE ADORATION OF THE MAGI.



THE FLIGHT INTO EGYPT.

Frescoes by GIOTTO. A. D. 1305.

The interior decorations of this chapel were executed by Giotto and his pupils about 1304.

The frescoes represent scenes from the history of the Virgin and Christ and the New Testament and end with the Last Judgment, painted on the entrance wall.

The ornamental bands which separate some of the compositions, are adorned with figures of Saints, Prophets and Doctors. On the lower part of the walls are allegorical figures of the seven Virtues and their opposite Vices.

Though not a square foot of wall space has been left uncovered, yet the effect is perfectly harmonious.

In this 'noblest cycle of pictures known to Christian art,' Giotto appears as a great innovator and a master of high dramatic power and profound feeling.

It was during the execution of these works that the exiled Dante visited Padua (1306), when he is said to have been hospitably lodged by his friend the great painter, whose fame is celebrated in the «Divina Commedia» (*Purg.*, XI, 94).



THE LAST JUDGMENT.

Fresco by GIOTTO.



Judas' Betrayal.



Scourging of Christ.



Christ. (Last Judgment).



"Infidelitas."



THE BETRAYAL OF JUDAS.



THE ENTOMBMENT. "PIETA."

Frescoes by GIOTTO. A. D. 1305.



MARTYRDOM OF ST. GEORGE.



MARTYRDOM OF ST. CATHERINE.

Frescoes by ALTICHERIO and JACOPO AVANZO A. D. 1377. (*Cappella di San Giorgio*).

The *Cappella di San Giorgio*, erected about 1377, contains a series of twenty-one large frescoes, representing the youthful history of Christ, the Coronation of the Virgin, the Crucifixion, and the Legends of St. George, St. Catherine, and St. Lucy of Syracuse. Of these admirable pictures Dr. Burckhardt writes: "The composition shows throughout the good qualities which distinguish the best followers of Giotto; besides the telling clearness of the action, the grouping is beautiful in itself, but the principal point is that here, in hundreds of figures, the character of the individual... is made real. In the beauty of single heads, the masters surpass most Giottesque painters."



ST. JAMES BAPTIZING.



ST. JAMES BEFORE THE EMPEROR.



ST. JAMES BLESSING

Frescoes by MANTEGNA. A. D. 1455. (*Eremitani Chapel*).

A CONVERT ON HIS WAY TO MARTYRDOM.

ANDREA MANTEGNA (1431-1506) was an artist of unsurpassed originality. His style was sculptural and abstract, combining classic and Gothic reminiscences. He was the scholar of Squarcione, the founder of the Paduan school of painting.



COURT OF THE UNIVERSITY.
Built in 1552 by ANDREA DELLA VALLE.



PALAZZO DEL CAPITANO. Restored in 1532.
Formerly the seat of the Venetian governor.



VIEW OF THE CITY AND THE RIVER ADIGE. (In the foreground the Church of S. Anastasia).

VERONA.

VERONA is one of the largest and most beautiful towns of Venetia. It was here that the deepest of all love tragedies began and ended;—where Romeo and Juliet loved. Of great importance under imperial Rome, in medieval times it was regarded by the German emperors as the key to the mastery of Northern Italy. In 1227 Verona fell under the domination of the terrible Ezzelino da Romano, vicar of Frederick II. From the end of the 13th cent. it was ruled over by the *Scaligers* (the princes della Scala) and in the 15th cent. it became part of the republic of Venice.



MONUMENT OF CAN SIGNORIO DELLA SCALA († 1375).
By BONINO DA CAMPIONE ca. 1374.



MONUMENT OF MASTINO II.
DELLA SCALA († 1351).



TOMB OF CAN GRAND I.
DELLA SCALA († 1329).

Gothic monuments to members of the House Della Scala (*Churchyard of S. Maria Antica*).



CHURCH OF SAN ZENO MAGGIORE. *Begun in the 10th cent.* The square tower on the left was part of a famous Benedictine convent, in which medieval German emperors sojourned on their way to Rome.



PORTAL OF SAN ZENO.



FRAGMENT OF ROMANESQUE RELIEFS ON THE FAÇADE.

The portal has slender columns supported by antique red marble lions and on the sides is adorned with reliefs of Old and New Testament subjects by NICOLAUS and WILIGELMUS (ca. 1139).



PART OF THE BRONZE DOORS with reliefs from the Bible. 11th-12th cent.



INTERIOR OF SAN ZENO MAGGIORE.



CRYPT OF SAN ZENO MAGGIORE.

San Zeno is the finest Romanesque ecclesiastical edifice in Northern Italy and the greatest church of the city. Begun about 900 it was completed about 1138. The impressive interior, contains a great many works of art.



MADONNA ENTHRONED. Painted by MANTEGNA. A. D. 1459.

On the left, SS. Peter, Paul, John and Augustine; on the right, SS. John the Baptist, Gregory, Laurence and Benedict.



CHURCH OF SAN FERMO MAGGIORE.
Romanesque style (11th cent.).

San Fermo Maggiore consists of two churches, one above the other. The lower church, erected in the Romanesque style in the year 1065 (?) by the Benedictines; the upper church, originally also Romanesque, was rebuilt in the Gothic style about 1313.

The interior, formed of a single nave, has a beautiful wooden roof, finely decorated. Among the numerous works of art here, the most remarkable is the monument of the physician Girolamo della Torre. It is of marble, and is adorned with fine bronze reliefs (most of the original ones are now in the Louvre).



MONUMENT OF G. DELLA TORRE.
By A. RICCIO. (San Fermo).



CHURCH OF SANT'ANASTASIA. Erected in 1290-1442. On the left is the tomb of Guglielmo da Castelbarco, and the church of S. Pietro Martire.



CHURCH OF SANT'ANASTASIA.
Gothic style.



ST. GEORGE AND THE DRAGON.
Fresco painting by PISANELLO (1380-1451).



KNIGHTS KNEELING BEFORE THE VIRGIN ENTHRONED.
Fresco by ALTICHERO (Church of Sant'Anastasia).



TOMB OF GENERAL SAREGO.
(Church of S. Anastasia).



HOLY WATER BASIN.
So-called "Il Gobbo di S. Anastasia."



TOMB OF F. CAVALLI. († 1396).
(Church of S. Anastasia).



INTERIOR OF THE CATHEDRAL.



THE CATHEDRAL. (The Duomo).
Erected in the 12th cent. Romanesque-Gothic style.



INTERIOR OF THE BAPTISTRY.
The reliefs on the font date from 1200.

There is a tradition that the *Cathedral* was erected on the site of a temple of Minerva, but its reconstruction, begun in 1139, was not completed till 1514. The magnificent porch, dating from the 12th century, has, among others, sculptured figures of the Paladins Roland and Oliver, the warrior guards of Charlemagne, well known in story and legend.

The interior is spacious and lofty; the marble rood-screen in front of the high altar was designed by *Sanmicheli* and bears a bronze Crucifixion executed by *Giambattista da Verona*; in the right aisle is the Gothic shrine and tomb of St. Agatha, in red and white marble.

Near the Duomo is the *Baptistry* (Church of S. Giovanni in Fonte), remarkable for its huge font, a single block of marble, decorated with humorous and quaintly primitive reliefs depicting the early life of Our Saviour.

Opposite the Duomo is the *Biblioteca Capitolare*, the Chapter library, founded by the archdeacon Pacificus (778-846), containing most precious manuscripts and works of the Roman classic authors, including the famous palimpsest of the « Institutes of Gaius, » which was discovered by Niebhur in 1816.



PORCH OF THE CATHEDRAL.



MADONNA ENTHRONED.
By G. DAI LIBRI. (S. Anastasia).



VIRGIN AND CHILD.
By CRIVELLI. (Museo Civico).



MADONNA ENTHRONED.
By G. DAI LIBRI. (S. Giorgio Maggiore).



PIAZZA DELLE ERBE. (Fruit and vegetable market).

The Piazza delle Erbe, the focus of Verona, where the city life flows in the most varied stream, is one of the most picturesque squares in Italy. In the time of the Romans, this was the Forum, and before the amphitheatre was built chariot races and gladiatorial fights were also held here. Now the Piazza is surrounded by fine medieval and Renaissance buildings, and is used as a fruit and vegetable market.



PALAZZO TREZZA (Maffei).
Erected in 1668.

In the centre of the square rises the *Capitello* or *Tribune*, set up in 1207, a sort of marble canopy from which public decrees and sentences of death were delivered; near by is the fountain, built, according to tradition, by King Pepin, or Alboin, crowned by an ancient figure symbolising «Verona». At the south end is the ancient Gothic tabernacle, and at the north end is a marble column, erected in 1524, bearing the Lion of St. Mark.



PALAZZO DEL CONSIGLIO. (La Loggia).
Designed by FRA GIOCONDO. Erected in 1476-93.

The Piazza dei Signori (or Piazza Dante, from the statue of the Poet in the centre), teems with associations relating to the Scaligers: here they dwelt and ruled the city and from them it received its original name and beauty. On the right of the Piazza is the beautiful Renaissance Palazzo del Consiglio «La Loggia», and next to it is the Prefettura, originally the private palace of Mastino I., built by him in 1272, and inhabited by him and his descendants. This was the residence which Giotto decorated, and where Dante spent many months, during his exile, as the honoured guest of the Scaligers. On the left is the old Palazzo del Capitano, now the law courts, and a wing of the Palazzo Comunale with



JULIET'S TOMB.



HOUSE OF JULIET.

its glorious tower (272 feet), erected in the twelfth century.

Not far from the Piazza delle Erbe is the medieval palace of the Cappelletti (the Capulets), the home of Juliet, for whom so many gentle hearts have wept and poets have sung. The tragedy of the two lovers is said to have occurred (Continued)



PALAZZO DELLA RAGIONE. (Palazzo del Comune). Founded in 1193.

The superb Gothic processional staircase, dating from 1446-50, is one of the most imposing in all Italy.

(Continued) about 1302, at an epoch when nearly every town in Northern Italy was rent by the fighting factions of Guelph and Ghibelline. In Verona, the former were favored by the Cappelletti family of nobles, the latter were supported by the Montecchi. In his play of « Romeo and Juliet, » Shakespeare chose an episode in the feuds of these powerful rival houses, and has presented them to us under the names of *Capulets* and *Montagues*.

The « Tomb of Juliet », the sarcophagus which once contained her body and that of Romeo, her lover, stands in a garden formerly belonging to a convent of Franciscan nuns.



CASTELVECCHIO. Castle of the Scaligers.
Built by Can Grande II. A. D. 1358.



PALAZZO DELLA GRAN GUARDIA VECCHIA.
Built in 1610, for public meetings.



PONTE PIETRA AND CASTELLO S. PIETRO.

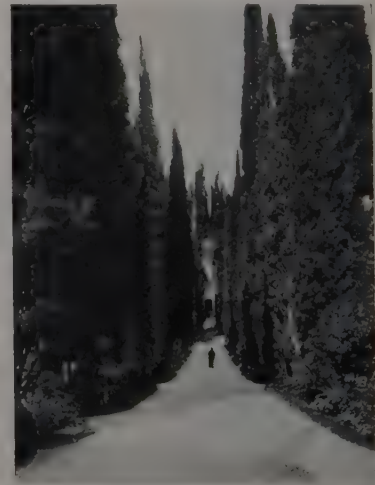


THE ROMAN AMPHITHEATRE.
Erected under Diocletian. A. D. 290.

The Ponte Pietra, is partly supported by Roman piers. The Castello San Pietro which stands on top of the hill, occupies the site of the Palace of Theodoric, who lived alternately at Verona and at Ravenna. In that same palace lived afterwards Alboin, King of the Lombards (561-573), and here he forced his wife Rosamund to drink wine out of a cup which was formed from the skull of her father whom he had killed with his own hand. Rosamund, revenged herself by having Alboin assassinated.



PALAZZO BEVILACQUA. *Designed by SANMICHELI.*



VIEW OF THE GIUSTI GARDENS.



PALAZZO SCHIO. Cà d'Oro.
Gothic style. 15th cent.



PIAZZA DEI SIGNORI.
The brick Torre dell'Orologio is 270 ft. high.



LOGGIA DEL CAPITANO.
(Pal. Comunale). By PALLADIO 1571.



VILLA PALLADIANA. La Rotonda.
This is one of PALLADIO'S constructions in which the master's style may be traced to the classic edifices of Rome.



MUSEO CIVICO. Palazzo Chiericati.
This is one of PALLADIO'S finest edifices.
It now contains a valuable Collection of Paintings.

VICENZA is to be visited as the city of Palladio.

ANDREA PALLADIO, born at Vicenza in 1518, died at Venice in 1580. He was the last great architect of the Renaissance and the greatest builder of his age. Having studied the ancient edifices of the «Eternal City», he converted his native town into a miniature Rome. By means of high pilasters and entablatures forming simple heroical arcades, harmonious proportion and organic connection among the different parts of his edifices, he impressed grandeur to his façades and masked the inner construction of the buildings. Palladio's greatest creation was the *Basilica* or *Palazzo della Ragione* given here which may be considered the culminating point of pure Renaissance architecture.



BASILICA PALLADIANA (Palazzo della Ragione). By ANDREA PALLADIO (1518-1580).
Begun in A. D. 1549. Completed in 1614.



MONUMENT TO DANTE ALIGHIERI († 1321).

Executed by C. Zocchi 1896.

On the pedestal are three series of bronze figures representing personages of the "Divine Comedy." Below, Satan sits on a dragon; higher up, scenes from Purgatory; above Beatrice and angels in glory. *Height of the monument 57 ft.*



PANORAMIC VIEW OF TRENTO.



THE CATHEDRAL. *Consecrated A. D. 1145.*



CASTELLO DEL BUON CONSIGLIO. *13th-15th cent.*

This castle, the medieval stronghold and residence of the Prince Bishop and his Chapter, was rebuilt in the Renaissance style in the 16th century. It was in this castle, that Italy's 'greatest martyr of the late war,' Cesare Battisti was executed.

TRENTO (Trent), the ancient *Tridentum*, belonged to Austria since 1814, but the entry of the Italian armies on Nov. 3rd 1918 marked the end of the Austrian rule, and by the Treaty of Versailles the whole province was incorporated with Italy.

The city, with its numerous towers, palaces and broad streets, is thoroughly Italian in character and historic traditions. The Romanesque Cathedral, built entirely of marble, was founded early in the eleventh century, but not completed till 1515. In the interior are many frescoes and tombs of bishops who for centuries ruled the city. Not far from the cathedral is the church of S. Maria Maggiore, in which the famous Council of Trent held its sittings for 17 years, from 1545 to 1563.



TRIESTE. VIEW OF THE HARBOUR AND THE CITY.



PIAZZA DELL'UNITÀ.
(Formerly Piazza della Borsa; Stock Exchange).



INTERIOR OF THE CATHEDRAL OF S. GIUSTO.
Twelfth century mosaics in the apse.

TRIESTE, formerly the chief Austrian seaport, was incorporated with the Kingdom of Italy at the close of the great European War.

The city is of very ancient origin, and was the battle-ground of Illyrian and Celtic tribes long before the Romans subjugated it about 177 B. C. It rose in importance under the Empire and became a prosperous seaport. The rulers of Trieste during the Middle Ages were the patriarchs of Aquileia, but in the 13th century Venice became all-powerful and the commune was compelled to pay a



THE CASTLE OF MIRAMAR. Built in 1854.

yearly tribute of ships and to swear allegiance to the Venetian Republic. Eventually the Kaiser came forward and the Venetian supremacy was gradually changed into an Austrian supremacy.

The Chief points of interest in the town is the harbour, and the Piazza dell'Unità, on which front the Palazzo Comunale, the Borsa or Stock Exchange, the Prefettura, and the Palazzo Lloyd Triestino. On an eminence, in the old part of the town, stands the Duomo or Cathedral di S. Giusto, built in the 5th century on the ruins of a Roman temple.

The Castle of Miramar, a few miles from the city, was built for the unfortunate Prince Maximilian, who became Emperor of Mexico.



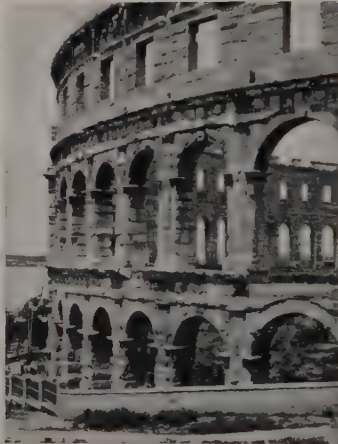
AQUILEIA. THE CATHEDRAL.
Erected in the 12th century.



PARENZO. THE CATHEDRAL.
Byzantine style. 6th century mosaics.



POLA. TEMPLE OF AUGUSTUS.
Erected in 19 B. C.



POLA. THE AMPHITHEATRE.
Roman period.



ZARA. THE CATHEDRAL.
Romanesque style. 14th cent.



ARQUÀ. PETRARCH'S HOUSE.



ARQUÀ. TOMB OF PETRARCH († 1374).

ARQUÀ, a charming little village a few miles south of Padua, was the final residence of Petrarch. The house in which the great poet spent the four last years of his life is beautifully situated on the hill-side. It has painted wooden ceilings and frescoes illustrating the story of Petrarch and Laura, the chair in which the poet died and other mementoes of him. The visitors' book bears illustrious signatures, including those of Byron, Mozart, Queen Margherita, King Umberto, etc. For many weeks previous to his death, Petrarch was in a state of languor, and on the morning of his seventieth birthday, July 20, 1374 he was found dead in his library chair with his head resting upon an open book on the desk before him.

The tomb of the Poet, 'the great awakener of Europe from mental lethargy,' stands in the open on the little square before the church-door, a head of the poet in bronze surmounts the red marble ark. (See p. 233).



RAVENNA. LA PINETA DI CLASSE.

La Pineta di Classe, the celebrated Pine forest of Ravenna which lies two miles from the town, dates from the sixth century. It has been extolled by Dante, who loved to wander through the long alleys of majestic pines; by Boccaccio who chose it as the scene of one of his tales; by Dryden and by Byron who was profoundly impressed by it.

EMILIA-THE MARCHES

BOLOGNA

PIACENZA RAVENNA RIMINI
FERRARA MODENA PARMA
ANCONA LORETO URBINO



RIMINI. Arch of Augustus. Erected in 27 B. C.



PANORAMIC VIEW OF BOLOGNA.

The Mercanzia or Loggia dei Mercanti was erected about 1382. Its façade is adorned with images of patron saints and the arms of the city and of the Bentivoglio family who ruled Bologna in the 15th cent. From the balcony in the center sentences were passed, and bankrupts proclaimed.

In the massive Gothic palace given below the young and unfortunate King Enzo († 1272), son of Frederick II, was kept a prisoner for 25 years by the Bolognese. His captivity is said to have been solaced by the affection of the beautiful Lucia Viadagola, from whom the Bentivoglio family claim descent.



THE MERCANZIA. Erected in 1382.



LEANING TOWERS. (12th cent.).



PALAZZO DI RE ENZO. Erected early in the 13th cent.

These leaning towers are perhaps the most singular structures in Bologna. The one on the right the *Torre Asinelli*, erected about 1109 is 320 ft. in height and 4 ft. out of the perpendicular; it has a staircase of 447 steps leading to the summit. The *Torre Garisenda* (left) begun in 1110 and left unfinished, is 156 ft. high and 8 ft. out of the perpendicular. In medieval times every powerful family had a tower to which to escape in case of trouble. (See also p. 304).



PALAZZO DEL PODESTÀ. Rebuilt in 1492.

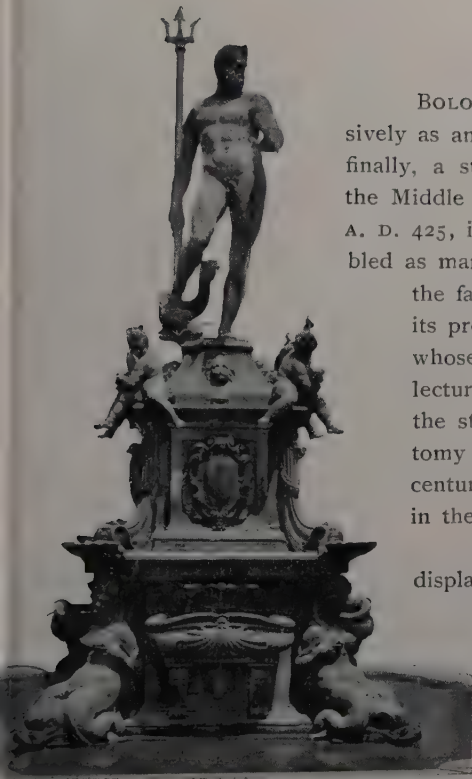


PALAZZO COMUNALE. Begun 1292.

BOLOGNA.

BOLOGNA is a city of great antiquity, known in history successively as an Etruscan colony, Gallic capital, a Roman colony, and, finally, a strategic point of importance throughout the struggles of the Middle Ages. Its celebrated university, founded by Theodosius, A. D. 425, is the oldest in Europe, and in the 13th century it assembled as many as 10,000 students. One of its remarkable features is the fact that the university has numbered many women among its professors, one of whom was Novella d'Andrea (14th cent.), whose personal attractions were so great that she was made to lecture from behind a curtain, in order that the attention of the students might not be distracted by her charms. The anatomy of the human frame was first taught here in the fourteenth century, and galvanism was discovered here by Luigi Galvani in the year 1789.

The influence of the ecclesiastical power in Bologna is displayed in the numerous churches which were erected in the thirteenth and fourteenth centuries, and are distinguished not only by important works of art, but also by their enormous dimensions. The Picture Gallery and the Museo Civico, containing an important collection of antiquities, are of great interest.



FONTAINE OF NEPTUNE. By GIAMBOLGNA. A. D. 1566.

Giambologna's great fountain is one of the most striking ornaments in Italy. Above is a superb bronze figure of Neptune, "not an antique god, calm and worthy of adoration," remarks Taine, "but a mythological god 'serving as an ornament, naked and displaying his muscles.'" Below are four joyous children seizing leaping dolphins, and at the base as many sirens, "displaying the magnificent nudity of their bending forms, the open sensuality of their bold heads and closely clasping their swollen breasts to force out the jutting water."



CHURCH OF SAN PETRONIO.

Begun in the year 1390 in the Gothic style.



THE MAIN PORTAL.

San Petronio, the largest church of Bologna, was begun in 1390 in the Gothic style in emulation of the cathedral of Florence, but never finished in accordance with the original plans. The main portal of the half-finished façade is enriched with sculptures by JACOPO DELLA QUERCIA; the interior, of extremely beautiful proportions, contains numerous works of art.



DETAIL OF LEFT PORTAL.



VIEW OF THE INTERIOR.



DETAIL OF MAIN PORTAL.



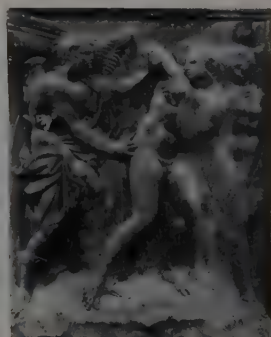
Creation of Adam.



Creation of Eve.



The Temptation.



The Expulsion.

Marble reliefs by JACOPO DELLA QUERCIA. A. D. 1425-28. (Main portal). "Superb figures, grand and vigorous nude bodies, pagan in action and in shape." (Cfr. Raphael's and Michelangelo's frescoes in the Vatican, pp. 446, 452).



CHURCH OF SANTO STEFANO.

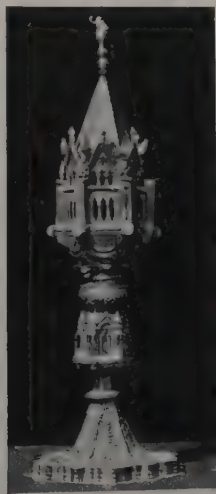
Santo Stefano consists of eight different churches, the oldest being SS. Pietro e Paolo and dating from the 4th cent.



SAN GIACOMO MAGGIORE. Founded 1267.



ANNIBALE BENTIVOGLIO († 1445).
Attr. to NICC. DALL'ARCA. (S. Giacomo).



RELIQUARY of the 15th cent.
(Church of San Paolo).



TOMB OF ANT. GALEAZZO BENTIVOGLIO.
By JAC. DELIA QUERCE. (S. Giacomo).



CHURCH OF THE CORPUS DOMINI. (1456).



CHURCH OF S. MARIA DEI SERVI. Built in 1383.

Photo ALINARI, ANDERSON, BROGI.

CHURCH OF SAN FRANCESCO. *Early Gothic style.*

The Church of San Francesco built in the thirteenth century on the model of French churches, was completely restored in 1887. The interior, in the form of a basilica, contains the tomb of Pope Alexander V. († 1410), and the large marble altar given below by Jacobello and Pier Paolo delle Massegne.

CHURCH OF SAN DOMENICO. *Begun in 1235.*

This church erected about 1235 in honour of S. Dominic, who died in Bologna in 1221 (*See p. 223*), contains many monuments and magnificent inlaid stalls. But the art-treasure of the church is the famous marble shrine called the *Arca di San Domenico* illustrated below.

GOTHIC MARBLE ALTAR. *By J. and P. DELLE MASSEGNE.*

This great altarpiece executed in 1338 is the earliest known work of JACOBELLO and PIERPAOLO DELLE MASSEGNE, two Venetian brothers. It contains a central bas-relief representing the Coronation of the Virgin surmounted by a figure of the Almighty and a statue of the Madonna and Child. On either side are innumerable statues and statuettes in niches. The lofty pinnacle in the centre is crowned by the Crucifixion and two saints, while the lesser pinnacles support busts of saints. The reliefs on the predella represent episodes from the life of S. Francis.

ARCA DI SAN DOMENICO. *Tomb of S. Dominic.*

The prominent features of the Arca are the six bas-reliefs by NICCOLÒ PISANO and FRA GUGLIELMO around the sarcophagus representing the principal events in the life of S. Dominic: Pope Honorius III. confirms the Order of S. Dominic, The appearance of the Apostles Peter and Paul to S. Dominic, The saint praying for the restoration to life of the young Lord Orsini who had been killed, S. Dominic's doctrine tested by fire, The miracle at S. Sabina (p. 248), S. Reginald of Orleans. The kneeling angel on the right is an early work of Michelangelo.



ST. CECILIA. By RAPHAEL.

Raphael's "St. Cecilia," in the *Accademia di Belle Arti*, was executed in Rome in A. D. 1513. In the centre, Santa Cecilia, radiant and ecstatic stands wrapt in listening to the choir of angels, only indicated above; she holds a small organ reversed, with its tubes falling out. scattered at her feet lie her other instruments, silent before the diviner music. On the left St. Paul, a noble figure in grand drapery, inwardly moved, leans on his sword and looks thoughtfully on the soundless instruments. Further back, St. John, in whispered conversation with St. Augustine, both listening, variously affected. On the right, the Magdalen, turns to the spectator directing his attention to the holy scene. St. Cecilia, a Roman lady, is said to have excelled so eminently in music, that an angel was enticed from the celestial regions by the fascinating charms of her melody; owing to this tradition she is considered the patroness of music and musicians.



PALAZZO MALAGUTI. 15th cent.



PALAZZO PALLAVICINI. Fifteenth century.

Nearly every street in Bologna has its long arcades which enable pedestrians to pass from place to place in the shade, and confer to the city an air of old world picturesqueness.



COURT OF THE PALAZZO BEVILACQUA.
In 1547 the council of Trent held its sittings here.



PALAZZO BEVILACQUA.
Early Renaissance 14th cent.



PALAZZO ALBERGATI.



PALAZZO BOLOGNINI. 1526.



PALAZZO FAVA.



PIACENZA. PALAZZO MUNICIPALE. Erected A. D. 1281. A fine example of Gothic architecture.



PIACENZA was founded by the Romans as a stronghold to secure one of the passages of the Po. In the middle ages it was one of the first towns which organised itself into a Republic. Then it successively came under the domination of the Visconti, the Sforza, and the popes, and finally, in 1545 into the possession of the Farnese family. The Palazzo Municipale illustrated above is the most notable Gothic building in town. The red brick upper storey is crowned by crenate Ghibelline battlements.



PIACENZA. THE CATHEDRAL.
Lombard-Romanesque. A. D. 1122.



THE CREATION OF ADAM AND EVE. THE FALL. (12th cent.).
Reliefs by NICOLAUS and WILIGELMUS. (Modena Cathedral).

MODENA, the ancient *Mutina* of the Romans possesses one of the most interesting cathedrals of the twelfth century. Its façade has a grand porch with pillars resting on the backs of colossal marble lions,—intended to typify the strength and watchfulness of the Church.



PIETÀ. Coloured terracotta group by the ultra-realistic master GUIDO MAZZONI (1450-1518), who was the first to introduce this exaggerated mode of art at Modena. The startling effect of these life-size figures robed in heavy but carefully arranged draperies, may easily be imagined. (Church of S. Giovanni, Modena).



MODENA. THE CATHEDRAL.
Founded by the Countess Matilda (1099).
(Romanesque style).

Photo ALINARI, ANDERSON.



FERRARA. THE CASTLE. 14th cent.
This is the most impressive fortress in Italy.



FERRARA. THE CATHEDRAL. Lombard style. 12th cent.
The façade is decorated with 14th and 15th cent. sculptures.

FERRARA has a romantic and sentimental interest all its own, and though now almost deserted, was in Renaissance times famous for its gayety and splendor. No city enjoyed more brilliant and more frequent public shows. Nowhere did the aristocracy maintain so much of feudal magnificence and chivalrous enjoyment. The great palace castle, the best preserved relic of princely feudal life in Italy, the noble Cathedral, the array of palaces and the tradition of her splendid and luxurious Court still recall the period of her Golden Age.

The magnificent halls of the huge castle, which is the center of everything in Ferrara, are redolent of the atmosphere of many social gatherings in which poets, players, court flatterers, knights, pages and fair ladies in rich brocades took part. But beneath the cube of solid masonry, the dungeons still recall the tragedies born of family feud and jealousy and of ducal tyranny. It was in one of these dungeons, shut from daylight by a seven-fold series of iron bars, that Niccolò III., Marchese d'Este, caused his wife Parisina, and her lover, who was his own natural son, to be beheaded, a story which Byron has made the subject of one of his poems. Niccolò's son Lionello (1441-1450), inaugurated the age of splendour that Borso (1471) continued.

Under the great Duke Ercole I. (1471-1505), father of Isabella and of Beatrice d'Este, Ferrara became a center of intellectual and artistic life to which flocked some of the greatest men of the day Boiardo, Ariosto, Tasso, Guarini, invited by the munificent duke.

Ercole's son and successor, Alphonso I., was the third husband of one of the most famous and inexplicable of women, Lucrezia Borgia, whose beauty and irresistible fascination subjugated every one. She amended her life while at Ferrara and died here in 1519, greatly beloved and respected.

Ercole II. (1534-58), son of Alphonso, was the husband of Renée, patroness of reformers Calvin and Marot.



ALLEGORY OF APRIL.
Fresco by FRANCESCO COSSA. (Palazzo Schifanoia).



The races on St. Georges' Day (Detail of above fresco).

The sights most worth seeing in Ferrara, besides the castle and the cathedral, are the church of Corpus Domini, containing the tombs of Alphonso I., and Lucrezia Borgia; the house of Ariosto, in which the poet died in 1533; the Hospital of Sant'Anna, where Tasso was kept in confinement for nearly seven years as a madman; the Palazzo dei Diamanti, now the picture gallery; the Palazzo Schifanoia (« Sans Souci »). This was built in 1391 as a summer palace and completed under Borso d'Este in 1469. Within, the walls of the principal saloon are adorned with the celebrated frescoes, executed between 1467 and 1470, by Francesco Cossa, Cosimo Tura and their scholars. The scenes are divided into sections (three on each wall of the apartment), each representing a month of the year, and consisting of three superimposed zones. Above appear the deities of antiquity in triumphal chariots drawn by emblematical animals, surrounded by votaries; in the middle are the signs of the zodiac and symbolical figures appropriate to the month represented; beneath are scenes of Duke Borso's daily life, employments of men and women in the various months, popular festivals, etc. The whole series was devised as a pictorial glorification of Borso's just and benevolent rule. He is the central figure of the pageantry: we see him gorgeously attired, riding forth a-hunting or returning from the chase; conversing with his courtiers or administering justice; looking on at the races or interchanging courtesies with the Venetian Ambassador.

The frescoes have all the charm and thrilling interest of a historical picture book; in them the whole Italian life of the 15th century, in the country and in the city, the camp and the court, « surrounded with the pastoral and romantic atmosphere of a Boiardesque poem, » is vividly portrayed.

For a fuller account of these remarkable frescoes see «The Story of Ferrara», by Miss Ella Noyes (in the «Medieval Town Series».)

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TRIUMPH OF MINERVA. *Allegory of March.* By F. COSSA.

Minerva whose festival in ancient times was celebrated in March, rides upon a triumphal car drawn by unicorns (Borso's badge). On the right are women engaged in needlework, weaving at the looms or looking on, on the left are groups of professors and jurists reading or discoursing. (The Ram is the zodiacal sign).



TRIUMPH OF VENUS. *Allegory of April.* By F. COSSA.

In April, the month sacred to Venus, the season of the renewal of life, Venus triumphs in her barge drawn by swans. In one hand she holds a flower and in the other the apple of Paris. An armed warrior (Mars?) chained to her car kneels before her. On either side, to the sound of lutes and viols youths and maidens, kiss and embrace, or linger in amorous dalliance. Rabbits, symbolising fertility, scamper about freely. In the background, standing upon a rock are the 3 Graces presiding over the lovers' joys. The whole scene is like a painted page of Boccaccio.



TRIUMPH OF APOLLO. *Allegory of May.* By F. COSSA.

For May we have Apollo, the god of song and music. He rides upon a car drawn by four horses which Aurora, seated in front, is guiding. On the left is a group of poets, on the right a host of children (symbolising the poets' inventions?), and behind the Nine Muses and their winged horse Pegasus standing at the fountain of Helicon.



VENUS AND MARS.

The frescoes dealing with other months (omitted here), are ascribed to *Cosimo Tura* and other painters. For June we have Mercury riding upon a car drawn by eagles; the Crab is the sign of this month. For July we have the Triumph of Jove, riding upon a car drawn by two lions. For August, Ceres, the protectress of agriculture, triumphs in her car drawn by two dragons; upon a car drawn over the sun is the zodiacal sign of this month. For September, we have a female figure riding on a car drawn by two monkeys; the Scales is the sign of this month. The paintings devoted to the remaining months have perished.



PARMA. THE CATHEDRAL AND THE BAPTISTRY.
Lombard-Romanesque style, 11th and 12th cent.



Fragment from the ASSUMPTION, by CORREGGIO.
(In the dome of the cathedral at Parma).



MADONNA DI S. GIROLAMO. "Il Gioiello."
Painted by CORREGGIO. About 1525.



REST ON THE FLIGHT TO EGYPT.
Madonna della Scodella. By CORREGGIO. 1528.

CORREGGIO (1494-1534), famous for his mastery of *chiaroscuro*, was above all things a *painter*, and his mode of execution and his colouring are peculiar to him alone. From Michelangelo he acquired his taste for aerial movement, for figures hovering in mid-air which amaze the onlooker by foreshortenings that seem impossible and yet are true to nature. "The cheerfulness of Raphael," writes Symonds, "the wizardry of Lionardo, and the boldness of Michael Angelo, met in him to form a new style, the originality of which is undisputable, and which takes us captive—not by intellectual power, but by the impulse of emotion."

The joyous creations of Correggio's sensuous nature fill the churches of Parma. (See also p. 269).



DESCENT FROM THE CROSS. By BENEDETTO ANTELANI. 1178.
(Relief in the cathedral at Parma).



PALACE OF THEODORIC THE GREAT (restored).
This palace was ruined by Charlemagne who plundered it.



MAUSOLEUM OF THEODORIC († 526).
Built by his daughter Amalasuntha.



MAUSOLEUM OF DANTE.

RAVENNA.

RAVENNA is the richest treasure-house of early-Christian art. Her churches sparkling with a profusion of the richest ornaments, and her great monuments are such as the whole world cannot furnish elsewhere. From the fifth to the eighth century Ravenna was the capital of the ancient Western Roman empire; the seat of government of the Gothic Kings, and afterwards of the Exarchs or Governors of the Byzantine Emperors.

It was in Ravenna that Dante found rest for time and eternity; here Gaston de Foix (p. 63) fell in one of the bloodiest battles which Europe had yet seen; here Byron sought peace and repose beside the beautiful Countess Guiccioli.



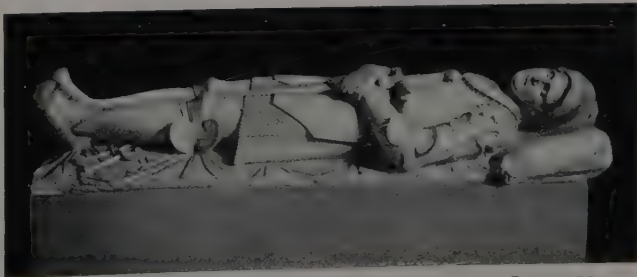
Colonna dei Francesi,
commemorating the
Battle of Ravenna,
erected in 1557 on the
spot where Gaston de
Foix expired.

The tomb of Dante is the goal of many a pilgrimage. After spending the latter years of his life at Verona under the protection of Can Grande della Scala, in the year 1320 the exiled Poet found a last refuge at the court of Guido da Polenta, Lord of Ravenna and father of that unfortunate Francesca, whose story has been told by Dante (*Hell V.*) with such unrivalled pathos. The following year he undertook a mission to Venice and there contracted a fever which carried him off on Sept. 14th 1321, at the age of 56, shortly after he had completed his great epic. His remains were temporarily interred in a stone sarcophagus by his friend

Guido in the portico of San Francesco. But the exile and death of Guido and political troubles delayed for 150 years the erection of a monument which in 1483 was raised by Bernardo Bembo, the father of the Cardinal, and by him decorated with an effigy of the Poet in bas-relief and with an epitaph. The mausoleum with the "little cupola, more neat than solemn," in which the Bembo monument stands was erected in 1780 by the Cardinal Gonzaga.



TOMB OF DANTE. († 1321).
By PIETRO LOMBARDI.



MONUMENT OF GUIDARELLO GUIDARELLI. By TULLIO LOMBARDI.
This is one of the most perfect representations of death ever
given in sculpture.



INTERIOR OF THE BASILICA OF SANT'APOLLINARE NUOVO.

Sant'Apollinare Nuovo was built by Theodoric the Great in A. D. 500, as the Arian Cathedral. After the fall of the Gothic Kingdom in 560, it was converted into a Catholic church. The glittering mosaics of the nave are very impressive and unique. On each side, above the arches, are two prodigious friezes with long processions of white robed Saints. On the left (the side of the church occupied by the women), is represented the town of Classis from which a solemn procession of twenty-two Virgin Saints headed by the Three Magi bearing gifts, advance towards the Madonna enthroned between angels. On the right side, we see a similar procession of twenty-six Saints all clad in white garments, with wreaths in their hands approaching Christ enthroned between angels. Higher up, between the windows, are single figures of the Apostles and Saints. Above the windows are interesting panels in mosaic representing the Life and Miracles of our Lord, down to the Resurrection.



THE TOWN OF CLASSIS, APOSTLES, SAINTS.
Part of the mosaic frieze in the left side of the nave.



INTERIOR OF SANT'APOLLINARE NUOVO,
showing the left side of the nave.



THE MAGI FOLLOWED BY HOLY VIRGINS APPROACHING THE MADONNA ENTHRONED. (Left wall of the nave).



BASILICA OF SANT'APOLLINARE NUOVO.

Few of man's works are more striking than the long processions of virgins and martyrs on either side of the nave.



SANT'APOLLINARE NUOVO.

Erected about A. D. 500.



INTERIOR OF SANT'APOLLINARE NUOVO
showing the right side of the nave.



THE PALATIUM, THE PALACE OF THEODORIC.
Part of the mosaic frieze in the right side of the nave.



SAINTS WITH WREATHS IN THEIR HANDS APPROACHING CHRIST ENTHRONED. (Right wall of the nave).



THE EMP. JUSTINIAN with the Archbp. Maximian and attendants.
(Sixth century mosaics in the apse of San Vitale).



THE EMPRESS THEODORA AND HER COURT.
(Sixth century mosaics in the apse of San Vitale).



Abraham entertaining the three Angels. - Sacrifice of Isaac.
(Sixth century mosaics in the choir of San Vitale).



Sacrifice of Abel. The offering of Melchisedek.



VIEW OF THE CHOIR.

The Church of San Vitale, an octagonal domed structure representing the triumph of Byzantine architecture in the West was begun in A. D. 525, on the spot where St. Vitalis suffered martyrdom. In the interior the lower part of the walls are covered with rare marbles; the massive pillars are crowned by capitals sculptured in the Byzantine style; but the great feature of San Vitale is the brilliant mosaic work of the time of Justinian and Theodora with which the walls are encrusted.



TRANSVERSAL VIEW OF THE INTERIOR.



MAUSOLEUM OF GALLA PLACIDIA. (A. D. 440).

The Mausoleum of Galla Placidia, founded about A. D. 450, by that beautiful Empress, is a casket of jewels rather than a mere monumental chapel. Its interior, literally covered with splendid mosaics of the rarest colour and design, is a triumph of decorative art. In the lunette over the altar Our Saviour appears with a cross in his hand, standing beside a grate with burning coals, beyond which is seen an open book-case containing rolls of the Gospels, each marked with the Evangelists' name. In the lunette over the entrance there is a representation of the « Good Shepherd » (symbolizing Christ, see p. 467), seated among his flock and caressing or feeding one of his sheep. In the lunettes, at the termination of the transepts, are seen stags (symbolising proselytes) quenching their thirst at the Fountain of Life. In the vaults of the arches are the Apostles, two by two, between and below each are pairs of doves sipping out of vases. Finally in the center of the dome, between large stars on a dark blue sky, a richly decorated cross glitters, surrounded by the symbols of the Four Evangelists.

The great sarcophagus in front is the tomb of Placidia, whose body, it is said, was placed in it clothed in her imperial robes and seated on a throne of cypress. The two sarcophagi on the right are those of Constantius and Valentinian III, her son,



THE GOOD SHEPHERD. Fifth century mosaic.
(Mausoleum of Galla Placidia).



THE BAPTISM OF CHRIST and the 12 Apostles.
(Sixth century mosaic. Baptistery of the Arians).



BAPTISTERY OF THE ORTHODOX. (A. D. 450).

The mosaics here are among the most ancient at Ravenna. The Baptistery of the Orthodox, adjoining the cathedral, was converted from a bath-house by Archbishop Neon in the 5th Cent.



THE BAPTISM OF CHRIST and the 12 Apostles.
(Baptistery of the Orthodox).



THRONE OF THE ARCHBISHOP MAXIMIN (546-52).
(*Archiepiscopal Palace*).

The Throne of the Archbishop Maximin (so-called), is considered the finest piece of ivory work in existence, both for its historical associations and for the quality of its decorations. The work was probably made in Alexandria, Egypt, in the 5th century, from whence it was taken to Grado and subsequently sent as a gift to Emperor Otho III. in 1007, who left it at Ravenna. The throne is adorned with reliefs in ivory representing scenes from the life of Christ and the history of Joseph. On the front of the seat is St. John the Baptist with the four Evangelists. All the scenes are framed by intertwining branches peopled with tiny animals.



Joseph's blood-stained tunic shown to Jacob.
Joseph is let down in the well.
(*Ivory reliefs on Maximin's throne*).



Meeting of Joseph and Jacob.
The Dream of Pharaoh.



"Christ between two Apostles." 5th cent.
Sarcophagus of Rainaldus.
(*Cathedral of Sant'Orso*).



"The Adoration of the Magi." 5th cent.
Sarcophagus of the Exharch Isaac. (Cfr. mosaic on p. 182).
(*Basilica of San Vitale*).



Interior.



Campanile and façade.

SANT'APOLLINARE IN CLASSE.

Sant'Apollinare in Classe, begun in 534 and consecrated 15 years later by Archbishop Maximin, is the largest basilica at Ravenna. The interior rests on 24 columns of cipollino and has a wooden roof. In the aisles are several sarcophagi richly sculptured with early Christian reliefs and emblems, containing the remains of archbishops of the 5th and 8th centuries. The rich marbles that once encased the walls were taken off by Sigismondo Malatesta in 1449, but the tribune and triumphal arch, still retain their precious mosaics of the 6th and 7th centuries.



APSE AND TRIUMPHAL ARCH MOSAICS.



THE GRANTING OF THE "PRIVILEGES" to the Church of Ravenna.

The apse is adorned with a mosaic of the « Transfiguration ». Upon a blue ground, within a blue circle studded with gold stars and jewels, appears a gemmed cross, in the centre of which, the head of Our Saviour is inserted like a precious stone. Below the cross are inscribed the Latin words « Salus Mundi ». On each side of the circle are the half-length figures of Moses and Elias; the lower down are three sheep which symbolize the Apostles on Mount Tabor; while at the top, the hand of God issuing from the clouds is seen pointing to the cross. Below the circle, upon a flowery meadow, stands a large figure of the martyr Apollinaris, his hands raised in the act of preaching, and on either side twelve sheep representing the faithful (?) listening to his words.

On the Great Arch is a bust of Christ, in the act of blessing, with the symbols of the Evangelists, and below them twelve sheep (symbolizing the Apostles) advancing towards Christ from the towns of Jerusalem and Bethlehem.



Sarcophagus of the Archbishop Theodore. A. D. 577.



« Christ handing the Law to Peter. »
Fifth century sarcophagus.

The church of Sant'Apollinare is 3 miles from Ravenna, it is the only relic left of the ancient town of Classis, the naval station of Imperial Rome whose port was capable of holding 250 war-galleys.



THE DUOMO. CHURCH OF S. FRANCESCO, called "Tempio Malatestiano." A. D. 1447.

This singular edifice, originally a Gothic church, was entirely remodelled in 1447 by Sigismondo Pandolfo Malatesta from designs by *Leon Battista Alberti*. All the Malatesti are buried here, and here, too, is the shrine dedicated to Isotta,—Sigismondo's mistress. For centuries the Malatesti ruled Rimini like tyrants, Sigismondo was perhaps the worst of the race. To enumerate the crimes which he committed would violate the rules of decency; he killed three wives in succession and committed outrages on his children. Yet, he united a romantic zeal for culture with the vices of a barbarian, he read books with patient care, always encouraged literature, and delighted in the society of artists.



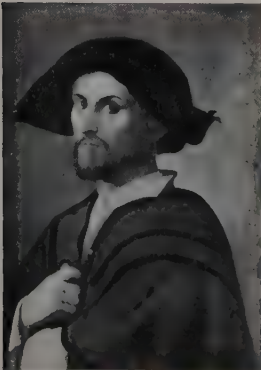
TOMB OF ISOTTA DEGLI ATTÌ.
Sigismondo's mistress.



SIGISMONDO MALATESTA KNEELING.
Part of a fresco by P. DELLA FRANCESCA.



RELIEF OF "BOTANY."
By A. DI DUCCHIO.



CESARE BORGIA, who won such a terrible fame in the latter part of the 15th century.
(Portrait in the Gallery at Forlì).



FORLÌ. CASTLE OF CATERINA SFORZA.

Begun in 1359 by Cardinal Albornoz, in 1500 this stronghold was valiantly defended by the indomitable Caterina Sforza, against the soldiery of Cesare Borgia; and when the foe without threatened to murder her children unless she surrounded, she replied: "I am young enough to have more!"



COUNTESS CATERINA SFORZA.
The "Lady of Forlì."
By MARCO PALMEZZANO.
(Picture Gallery, Forlì).



GENERAL VIEW OF LORETO. On the right: the dome of the « Santuario. »

LORETO, about two miles from the Adriatic, is one of the most celebrated places of Christian pilgrimage in the world.

According to the legend, the house of Nazareth in which the Holy Virgin was born and which was the home of the Holy Family after their return from Egypt, became an object of profound veneration after the Empress Helena, mother of Constantine went to worship there, and caused a church to be erected over it. In the thirteenth century, the church having fallen into decay



THE CASA SANTA, or "Holy House."

and being threatened with desecration by the Saracens, the Holy House was miraculously transplanted by angels in 1291 from Nazareth to Tersatto in Dalmatia, where it remained for three years. But being again in danger, the angels once more took it up on the night of December 9th 1294, bore it over the Adriatic, and deposited it in a laurel-grove (*Lauretum*), near Recanati. The *Santa Casa* soon became an object of pilgrimage, and such offerings were made to the shrine that a church was soon erected over it. In the year 1586 Pope Sixtus V. surrounded the place with walls as a defence against the incursions of the Saracens, and accorded to Loreto the privileges of a town.

The present church or *Santuario della Santa Casa*, was begun on the site of the primitive church in 1465, and continued by *Giuliano da Maiano*. The lofty dome was completed by *Giuliano da Sangallo*, while the beautiful façade was erected in 1570-87 under Sixtus V., a colossal



INTERIOR of the "Holy House."

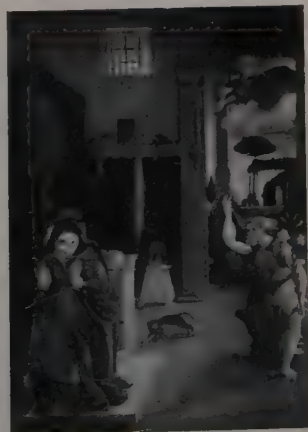
statue of whom stands at the entrance of the temple. The interior is very impressive and contains numerous works of art including paintings by *Melozzo da Forlì* and *Signorelli*. Beneath the dome rises the *Santa Casa* (like *St. Francis' Porziuncola* at Assisi, p. 375), a simple rude stone edifice of 36 feet by 17; its walls externally cased in marble with admirable reliefs and statues of prophets and sibyls. On the little altar in the interior is a black figure of the Virgin and Child in cedar, said to be the first work of *St. Luke*. This highly revered image is richly adorned with jewels and precious stones and in front of it silver lamps are kept burning day and night. In 1797 it was taken to Paris, but restored to its place in 1801.



ANGEL. By GUERCINO. (Church of *S. Agostino*, Fano). The 'Guardian Angel' of Browning's poem.



ANCONA. CATHEDRAL OF S. CIRIACO. A. D. 1150. Built in a mixed Byzantine and Romanesque style. Façade of the 13th cent.



THE ANNUNCIATION. By LORENZO LOTTO. (S. Maria dei Mercanti, Recanati).



"SALA DEL MAGNIFICO." (Ducal Palace).

URBINO, lies on a hill between the Apennines and the Adriatic, amid scenery of austere grandeur. In the 13th century the town came into the possession of the Montefeltro family, and under Federigo Montefeltro (1444-82), it rose to great prominence and prosperity.



Arms of Dukes of Urbino.

Federigo was not only the most able general of his day, famous for his sincerity and plain dealing, but a generous patron of art and an accomplished ruler. He made Urbino the centre of cultivated society, and although his means were not great, he lavished them on the poet, the artist and the scholar, while he reared a palace, celebrated alike for the perfection of its internal arrangements and for the magnificence and beauty of its saloons, its doorways, windows and fire places rich in sculptured ornaments.

In 1474 Federigo was created Duke of Urbino by Pope Sixtus IV., and the following year he was made Knight of the Garter by Edward IV. of England. His Court was regarded as a model among the princely courts of that period. It was a school of military education to which princes sent their sons in order to learn manners and the art of war; his library containing copies of all the Greek and Latin authors then discovered, was filled with scholars. In his relations to his people he showed what a paternal prince should be, and he went about unarmed, receiving the blessings of his subjects, for each of whom he had some kindly word. (A portrait of Federigo and his wife is given on p. 264).

Federigo's son, Guidobaldo, zealously followed his father's example with the assistance of his wife, Elisabetta Gonzaga, one of the most distinguished women of her age. She was not so much celebrated for her learning, as for her virtue and amiability. She was devoted to her husband who was afflicted with gout and 'other misfortunes,' and her noble character and serenity exercised a beneficial influence on all who approached her. A famous description of the Court of

Urbino under Guidobaldo and his estimable Duchess, depicting it as the most refined social school and the resort of the first literary and political celebrities of the day, is given by Count Baldassar Castiglione in his work *Il Cortegiano* or 'the mirror of a perfect courtier.'

In 1497, Guidobaldo was treacherously expelled from Urbino by Cesare Borgia, but after the death of Alexander VI. and the subsequent fall of Cesare, he returned to his duchy and was welcomed with enthusiasm and tears of joy by his subjects.



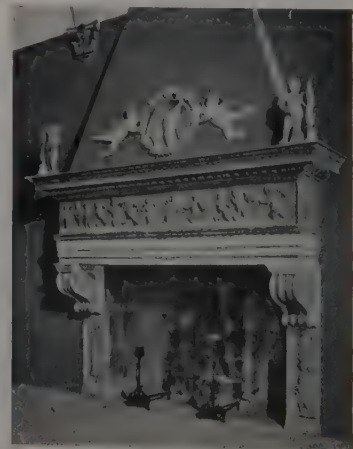
COURT OF THE DUCAL PALACE.



THE DUCAL PALACE. Erected by order of FEDERIGO DI MONTEFELTRO. Designed by LUCIANO LAURANA.



Portrait of Duke Federigo (left). Detail of the "Holy Communion," painted by JUSTUS VAN GHENT 1474.



CHIMNEY-PIECE. (Ducal Palace).



RIMINI. CASTLE OF THE MALATESTA.
Erected in 1446 by Sigismondo Malatesta.



CENTO. THE CASTLE.
Formerly belonging to the House of Este.



TOLENTINO. CASTELLO DELLA RANCIA. *Built in the 12th century.*

It was near this castle that Joachim Murat was defeated by the Austrians in 1815, taken prisoner, and shot.



THE CITY WALLS.



THE CASTLE.

GRADARA.

The Castle of Gradara built by the Malatesta, Lords of Rimini, is supposed to have been the scene of the tragedy of Francesca, daughter of Guido da Polenta, Lord of Ravenna.



CASTLE OF SAN MARINO.

The REPUBLIC OF SAN MARINO, the smallest in the world, is one of the most curious places in Italy. Its foundation is ascribed to S. Marinus, a pious stonemason who fled to this mountain solitude at the time of the persecutions of the Christians (4th cent.) under Diocletian.

This diminutive state has preserved its independence for fourteen hundred years, while all the other former states of Italy changed their masters and forms of government several times. The Republic has an area of 23 square miles with a population of 12,000 inhabitants; it is governed by two Capitani Reggenti, elected every six months from the sixty members of the Great Council, in which every house has its representative.

A few miles from San Marino is the old Castle of San Leo, where the notorious Count di Cagliostro died in confinement in 1793.



FLORENCE. Sacristy of Santa Croce. *Michelozzo.*

TUSCANY

FLORENCE

PRATO PISTOIA LUCCA PISA SIENA
SAN GIMIGNANO VOLTERRA AREZZO



Weather-vane on the Bargello tower.

CHRONOLOGY OF FLORENTINE HISTORY

FROM THE MIDDLE AGES TO MODERN TIMES.

- 1216. — Feudal strifes. Rise of Guelphs and Ghibellines. Florence divided between two hostile camps.
- 1250. — Popular government established. Pistoia, Volterra, S. Gimignano under the authority of the Florentine.
- 1260. — Battle of Montaperti. Victory of the Ghibellines at Florence.
- 1266. — The Guelphs regain power. A new government (*Signoria*) formed.
- 1282. — The Guilds form a government of Priori, or presidents of trade-guilds chosen annually.
- 1295. — By a series of strict regulations, the noble are excluded from power.
- 1300. — Strife of the Bianchi and Neri. The Neri victorious (1301). Dante is condemned to death.
- 1302. — Dante is banished from Florence, and his property confiscated. He dies at Ravenna 1321.
- 1328. — Florence is prosperous, notwithstanding certain big financial failures.

- 1478. — Conspiracy of the Pazzi. Lorenzo's brother Giuliano is murdered in the Cathedral.
- 1492. — Savonarola begins his sermons on morality.
- 1494. — Piero, the feeble son of Lorenzo, is defeated by Charles VIII., of France and expelled with his brothers Giovanni and Giuliano. Florence becomes a Republic till 1512.
- 1498. — Savonarola having attacked pope Alexander VI., is burned at the stake together with two of his brethren in the Piazza della Signoria.
- 1502. — Piero Soderini is elected Gonfaloniere.
- 1512. — The Medici brothers are recalled from exile. Giuliano is reinstated by Spanish troops but soon resigns; Giovanni becomes Pope Leo X. (1513).
- 1512-19. — Lorenzo, Piero's son and father of Catherine d.' Medici, reigns at Florence.
- 1519-23. — Giulio de' Medici (who became Pope Clement VII.), succeeds Lorenzo.



GENERAL VIEW OF FLORENCE IN THE YEAR 1450. From a fresco of the fifteenth century in the Palazzo Vecchio.

- 1342. — Overthrow of the Constitution. The Duke of Athens, lord of Florence. Expelled 1343.
- 1343. — An oligarchy of rich mercantile families is in power.
- 1348. — The Black Plague ravages the country.
- 1378. — Rebellion of the poorer classes (*Tumulto de' Ciompi*). Three years' anarchy follows.
- 1381. — Rule of the aristocratic party, headed by the Albizi. Florence strong and prosperous.
- 1406. — Florence takes Pisa. Annexes Cortona (1411) and Leghorn (1421).
- 1422. — Giovanni de' Medici (founder of the Medici dynasty) is elected Gonfaloniere. Died 1429.
- 1429. — Cosimo the Elder, takes the government but is overthrown by the Albizi in 1433.
- 1434. — Cosimo returns from exile and resumes government. When he died (1464) the Florentines surnamed him "Pater Patriæ."
- 1464-69. — Piero, son of Cosimo, succeeds to the government.
- 1469-92. — Lorenzo, surnamed "Il Magnifico" in power. This prince ruled with almost regal power. His encouragement made Florence at this time the capital of the arts for the whole world.

- 1527. — The Medici are once more expelled from Florence, by a revolution lead by the Strozzi.
- 1530. — The city is taken by the troops of Charles V. Alessandro de Medici is made hereditary duke. He is murdered (1537) by his own cousin Lorenzetto.
- 1537-64. — Cosimo I., son of Giovanni delle Bande Nere, founds the Junior branch of the Medici obtaining the title of Grand Duke (ended 1737 when, with Giovanni Gastone, the house of Medici becomes extinct).
- 1737-1801. — Florence and Tuscany under Austrian rule. Duke Francis Stephen of Lorraine 1737-65; Grand Duke Leopold 1765-90; Grand Duke Ferdinand III., 1790-1801.
- 1801. — Tuscany becomes a Republic, then Kingdom of Etruria.
- 1807. — Tuscany is incorporated with France (Napoleonic Regime).
- 1814-24. — Grand Duke Ferdinand III., is reinstated.
- 1824-59. — Grand Duke Leopold II. son of Ferdinand III.
- 1860. — Tuscany is united to the Kingdom of Italy.
- 1865. — Florence is the capital of Italy (until 1871).



VIEW OF FLORENCE AND THE HILL OF FIESOLE AS SEEN FROM THE VIALE DEI COLLI.

FLORENCE

"Of all the fairest cities of the earth,
 "None is so fair as Florence. 'Tis a gem
 "Of purest ray; what a light broke forth
 "When it emerged from darkness!"

ROGERS.

FLORENCE is one of the world's handsomest cities and well deserves the touching epithet of "La Bella." Its situation in the plain on both sides of the Arno, surrounded by hills whose slopes are adorned by nature and art, is one of exquisite beauty.

Of the ancient history of Florence little is known; originally a mere suburb of the Etruscan hill-town of Fiesole, in Roman times, thanks to its position on the great route from Rome to Northern Italy and Germany, which commanded the passage of the Arno (at the Ponte Vecchio), Florence grew rapidly. But its transformation from a comparatively small town, its prosperity and extraordinary political and artistic importance began in the 13th century during the lifetime of Dante.

Thenceforth, under the able government of the guilds and of the patrician families, the most brilliant period in the history of Florence was inaugurated. From the 13th to the 16th century the city was covered with monuments, churches and palaces erected and decorated by the greatest artists of Italy.



View from San Miniato.

Florence, the city of Dante, Petrarch, Boccaccio and Galileo, the cradle of the Renaissance, is called the *Athens of the West*. Athens, however, is utterly ruinous compared with the so much younger Florence, where the development of art is still clearly to be seen. Here, everything — or nearly everything — remains unspoiled and unaltered, each work in the place it was originally destined for, and still instinct with the spirit of the ancient founders.

As we wander through her streets, the glorious past is vividly brought before our minds. The fortress-like appearance of the Palazzo Vecchio, the Bargello and other old palaces recall the frequent popular risings and the bitter fightings which these edifices have witnessed; the noble Loggia dei Lanzi, reminds us of Orcagna; the mighty dome of the Cathedral, bears record of



THE RIVER ARNO AND THE PONTE SANTA TRINITA. Built by AMMANNATI. A. D. 1570.

Brunelleschi; its impressive nave, re echoes with the impassioned eloquence of Savonarola; its graceful Campanile, brings to our minds Giotto; the bronze doors of the Baptistery recall Ghiberti. We are shown the house where Dante lived, the spot where he sat and watched the building of the great Duomo; the square where Savonarola offered up his life in flame,—a martyr to political hatred and religious fanaticism; we pass the shops where Donatello, Verrocchio and Ghirlandaio worked; the house where Benvenuto Cellini cast his bronze Perseus. We stand before doorways made beautiful by the art of Della Robbia; we pace cloisters decorated by Fra Angelico and Andrea del Sarto; we see Michelangelo's masterpieces in sculpture, Raphael's most famous works in painting; we gaze at the old frescoes and the faces and costumes of the men and women of the fifteenth century are vividly brought before our eyes. We turn to another walk, and, in the presence of the magnificent tombs in San Lorenzo, are led to think of the Medici, the great family, who for over three hundred years ruled this illustrious city; whose care for the advancement of art and science produced such wide effects, and who preserved to the world many of the treasures of art which the fair city now possesses. What memories and what a series of names for any country to be proud of!

Hence, as Yriarte has well said: "We must dearly love Florence, for she is the mother of all those who live by thought; we must study her without ceasing, for she offers us an inexhaustible source of instruction."



MICHELANGELO'S STATUE OF DAVID (*Bronze copy*).
PIAZZALE MICHELANGELO.



VIEW OF THE CITY FROM THE PIAZZALE MICHELANGELO (S. Miniato).

The beauty of Florence has been celebrated by many writers in prose and verse ; and the visitor who views it from the Piazzale Michelangelo, will not dispute their praises. How glorious, how pleasant it is to stand there and look at the city spread at our feet ! Yonder, the mighty dome of the cathedral rises in all its majesty ; to the left, is Giotto's incomparable campanile ; close to it, is seen the tower of the Badia and that of the Bargello ; far away, the cupola of San Lorenzo. Farther on the left, is the slender tower of the Palazzo Vecchio ; nearer to us, is the big church of Santa Croce ; to the north-east, on the hill is Fiesole ; further still are the Apennines.

Three-fourths of the town lies on the right bank of the Arno, the remaining fourth, with the Pitti Palace, lies on the left. Six bridges, two of them modern iron ones, cross the river, the finest, Santa Trinita, is given on the opposite page.



VIEW OF THE RIVER ARNO AND THE PONTE VECCHIO, built by TADDEO GADDI. 14th century.

This is the oldest bridge in Florence, which carries across the river a large part of the city traffic ; and this is not inconsiderable, for Florence has now a population of nearly two hundred and fifty thousand inhabitants. The bridge is flanked with goldsmiths' shops and houses, above which runs a corridor, built by VASARI, connecting the Uffizi and Pitti Galleries.



THE HISTORIC PIAZZA DELLA SIGNORIA.

THE PIAZZA DELLA SIGNORIA was once the Forum of the Florentine republic, the centre of its political and social life. Every great event in the history of Florence has taken place in this piazza; every name of distinction among her citizens is connected with the monuments that stand here, one may read the course of Florentine art by studying its architecture and sculpture.

GRAND-DUKE COSIMO I.
Bronze by GIAMBOLOGNA.

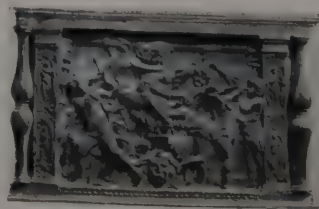
The historic square is dominated by buildings so bold and grandiose in conception as to recall the ancient Roman architecture. On the right is the Loggia dei Lanzi, where, in the presence of the people, the solemn acts of public life were performed; in front is the formidable rectangle of the Palazzo Vecchio.

Many tragical and cruel reminiscences are connected with this Piazza, and with the old Palace that stands here. First came the fierce struggle between the Guelphs and the Ghibellines, which lasted for centuries; then, at intervals, wild outbreaks of the old Florentine passion and vindictiveness; the tragedy of the Pazzi conspiracy; the execution of Savonarola.



FOUNTAIN OF NEPTUNE. By BART. AMMANNI. A. D. 1575.

The eastern side of the Piazza della Signoria is occupied by the *Mercanzia* (the old Chamber of Commerce), erected in 1559; and the *Palazzo della Condotta*, the former residence of the officials entrusted with the payment of condottieri (p. 74). In the 15th and 16th centuries the square was also used for public festivals, tournaments and even bull fights; and at this time it was adorned with numerous statues and monuments thus forming a veritable open-air museum. At the corner of the palace is the great fountain of Neptune with bronze figures of tritons and naiads; in front of the palace on the left is Donatello's *Marzocco* (original in the Bargello), and his group of *Judith and Holofernes*, which was regarded as symbolical of liberty, and placed here as a warning to tyrants of the fate which awaited them. The words inscribed on the base are, 'Exemplum Salutis Publicæ Cives posuere MCCCXCV.'

DONATELLO'S MARZOCCO (copy).
Heraldic emblem of Florence.RELIEF ON THE BASE
of Donatello's "Judith."JUDITH AND HOLOFERNES.
Bronze by DONATELLO.

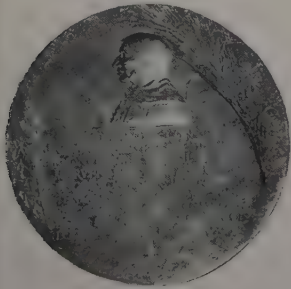


THE PALAZZO VECCHIO, OF DELLA SIGNORIA.
Begun in 1298 by ARNOLFO DI CAMBIO.

rence were the members of a committee called *Signoria*. They were at first known as *Priori* (chief men or city fathers); later they received the title of *Signori*, or lords. The priori held office but two months, during which period they lived in the palace together; each had his own private quarters, but they ate at the same table, which was supplied at public expense. They were not allowed to leave the building on

any pretext whatsoever, as they were supposed to be ready to transact the public business at any hour of the day or night.

In the tower of the Palazzo Vecchio Savonarola was confined for six weeks before his execution in 1498. The year before his martyrdom, on the last day of Carnival the Friar had caused a huge pyramid to be erected on this Piazza. It consisted of the so-called «vanities»—masquerading costumes and masks, false hair and



Bronze plate marking the spot
where Savonarola's body fell.

rouge pots, musical instruments and diceboxes, books of Latin and Italian poets, priceless parchments and illuminated manuscripts, works of art and paintings, especially such as represented female beauty. When this pile was set alight, the Signoria appeared on the balcony and the air echoed with song the sound of trumpets, and the pealing of bells. On the following year another pile stood in the Piazza, and with it the body of Savonarola burnt to ashes. On the pavement, in front of the palace, a bronze medallion marks the spot where the Dominican Prior of San Marco and his two companions, were hanged and burned May 23rd 1498.

Stupendous though the Palazzo Vecchio is, it would have been of vaster proportions but for the prohibition given to Arnolfo to make use of the site on which the houses of the Uberti—an exiled and hated Ghibelline family—had stood. To avoid this “cursed ground,” the palace stands for ever of an irregular shape. (Since 1871 it is used as the town-hall).

The Palazzo Vecchio was begun in the year 1298 and intended for the double purpose of a residence for the presiding magistrates, and a place of assembly for public deliberation. Its fortress-like appearance, is due to the fact that the edifice was reared in times full of danger, when the state was divided by factions, assailed by secret conspiracies, or threatened by popular tumult, and the imperious and warlike features of the building may be taken to represent the whole course of Florentine history.

From the lofty tower (308 ft.) still peals forth the deep-toned voice of the ancient bell, which, according to the manner of its ringing either summoned the officials to their duties, or called the citizens unarmed to the consideration of public affairs; or, with arms in hand, brought them together for the defense of their city.

On the walls, between the small arches supporting the external gallery, we still see the painted arms of the Commonwealth. The lily, emblem of the city; the cross, emblem of the people; “*Libertas*” emblem of the Priors; the eagle trampling on a dragon, emblem of the Guelphs; two golden keys, emblem of the Church; the pills, emblem of the Medici. While the Monogram of Christ and the inscription ‘*Rex regum et Dominus dominantium*’ placed over its doorway in 1529, bears record to the election by the citizens of Christ for their King.

At the period of the erection of the palace the directors of the affairs of Flo-



HERCULES AND CACUS.

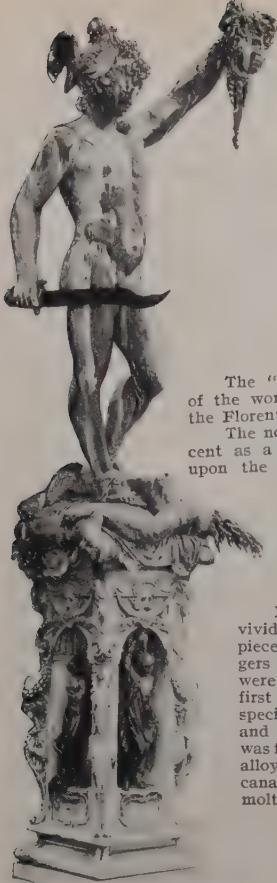
By BANDINELLI. A. D. 1546.

Hercules is in the act of slaying a fabulous robber who had made the mistake of stealing some of his cattle. It is the poorest group in the piazza: a caricature of its model.



MAIN ENTRANCE TO THE PALAZZO VECCHIO. On the left is a marble copy of Michelangelo's «David.» (See p. 290).

Photo ALINARI, ANDERSON, BROGI.



PERSEUS with the head of Medusa.
Bronze by CELLINI. A. D. 1553.

their posts; then, how, in the midst of the operation of fusing, overcome by fatigue and seized with the most terrible attack of fever he was obliged to betake himself to bed, and, while writhing upon his bed he was suddenly informed that the statue was irrevocably spoiled. With a scream, Benvenuto leaped from his bed, and dealing kicks and blows on all who offered consolation, rushed to the furnace and gave orders to feed the furnace with well-dried young oak-wood, and a block of tin added to the pot of metal. With the forced heat the furnace burst, but the metal was partly fused though not enough, more tin was wanting.... in he cast his pewter dishes and plates, about 200; and when the metal began to flow again and the mould was filling, he threw himself on his knees, praised God, returned to bed and soundly slept away his fever.... When in 1554 the "Perseus" was uncovered in the Loggia dei Lanzi where it now stands, it was received with expressions of admiration by the artistic, literary and fashionable classes of Florence. The pillars of the loggia were bedecked with odes and sonnets written in its praise, and Cellini, ruffling with hand on hilt in silks and satins through the square was flattered by being pointed out, as the great artist who had made this wonderful statue, which he believed unsurpassed and unsurpassable. In the Bargello are two sketch-

models of the statue, one in wax (p. 294) and one in bronze,—both show variations from the original, and are more graceful.



Hope.



Faith.



Temperance

Figures by GIOV. D'AMBROGIO and JACOPO DI PIERO (Loggia dei Lanzi).

The "Perseus" is one of the famous statues of the world, and the most celebrated work of the Florentine sculptor Benvenuto Cellini.

The noble figure of the hero stands magnificent as a type of calm strength, looking down upon the lifeless body of Medusa. The marble pedestal is adorned with marvellous richness, and contains bronze statuettes of Jupiter and Danaë, father and mother of Perseus, of Minerva and Mercury. On the parapet below is a poetical and picturesque relief of Perseus rescuing Andromeda.

In his autobiography Cellini gives us a vivid account of the casting of this masterpiece and of the terrible anxieties and dangers through which he passed before his efforts were rewarded with complete success. He first describes how he devised and built a special kind of furnace, made the mould and set it beneath the smelting pot which was filled with chunks of copper bronze and alloy, and was connected with the mould by canals properly arranged for conducting the molten liquid, and the assistants placed at



PERSEUS DELIVERING ANDROMEDA.

Bronze relief by B. CELLINI, formerly on the pedestal of the "Perseus," and now in the Bargello.



THE LOGGIA DEI LANZI (of the 'lancers').

At first known as Loggia de' Priori or della Signoria. Designed by ORCAGNA. Erected A. D. 1376-83 by BENCI DI CIONE and SIMONE DI FRANCESCO TALENTI.



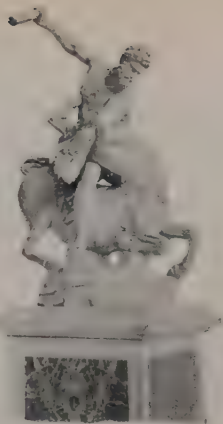
THUSNELDA.
Ancient marble.



MENELAUS with the body of Patrocles.
Ancient sculpture.



THE RAPE OF POLYXENA.
Marble by PIO FEDI (1866).

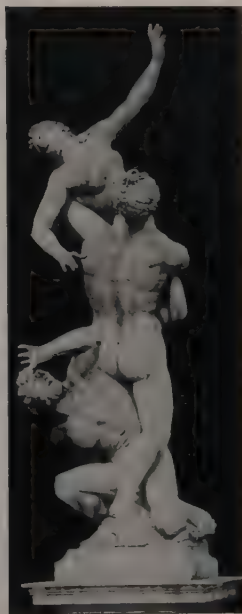


HERCULES AND NESSUS.
Marble by GIAMBOLOGNA.



ANCIENT SCULPTURE.
From the Villa Medici, Rome.

Giambologna's "Rape of the Sabines," is considered the masterpiece of the artist, who modelled the group with no reference to subject. His composition was merely intended to be a skilful representation of a stalwart youth bearing away a struggling woman from a vanquished foe. The relief on the base representing the Rape of the Sabines was added by the sculptor as an interpretation to his newly found subject.



RAPE OF THE SABINES.
Marble group
by GIAMBOLOGNA. A. D. 1583.



THE LOGGIA DEI LANZI, built as a place of assembly for the discussion of political or commercial matters in rainy weather, or for public ceremonies, contains many wonderful groups of statuary, including some of the finest creations of antique and modern art, such as the *Rape of the Sabines*, *Hercules slaying the centaur Nessus*, both by GIAMBOLOGNA; *Menelaus with the body of Patrocles*, an antique brought from Rome; the bronze *Perseus* by CELLINI; the *Rape of Polyxena*, a marble group by PIO FEDI (1866); and five antique portrait-statues of vestals or priestesses.



THE RAPE OF THE SABINES.
Relief by GIAMBOLOGNA
on the base of the above group.



ENTRANCE WALL OF THE GREAT HALL. *Frescoes by VASARI.*



HALL OF LEO X. with paintings from the life of the pope.



THE GREAT HALL or *Sala dei Cinquecento*.
Constructed by CRONACA. A. D. 1495.

The Great Hall or *Sala dei Cinquecento*, was built by the architect Cronaca in 1495 by the advice of Savonarola, to accommodate the popular Council, created on the expulsion of the Medici. The hall is 176 feet long 61 feet broad and 73 feet high. Here the grand-dukes received the homage of their subjects on their accession. In the year 1503 Leonardo da Vinci and Michelangelo prepared cartoons to decorate the hall with frescoes from Florentine history; but upon the return of the Medici in 1512, the cartoons were lost or destroyed. It is now adorned with frescoes by Vasari and his pupils, representing scenes from the wars against Siena and Pisa. Ranged along the walls are sculptures by Florentine artists, including a group by Michelangelo.



FOUNTAIN by VERROCCHIO.

The beautiful court of the Palazzo Vecchio was restored by Michelozzo in 1454. The elaborate stucco decorations of the pillars were added in 1565. Verrocchio's bronze statuette of the Boy holding a Dolphin on the fountain, is a gem of Florentine art.



COURT OF THE PALAZZO VECCHIO. By MICHELOZZO. A. D. 1454.



ENTRY INTO FLORENCE OF POPE LEO X.

The scene represents the Piazza della Signoria: in the background is the Loggia dei Lanzi, on the left the Palazzo Vecchio, and, beyond, the church of S. Piero Scheraggio which stood on the site of the present Uffizi Palace. Among the crowd of mace bearers in the left foreground are the portraits of Francesco da Castiglione (carrying the great processional cross), Pietro Bembo, Ariosto, Sannazzaro, and Pietro Aretino.

Frescoes by VASARI in the Hall of Leo X.



POPE LEO X. appoints 31 Cardinals.

In the background to the left are portraits of Giuliano de Medici, Leonardo da Vinci and Michelangelo.



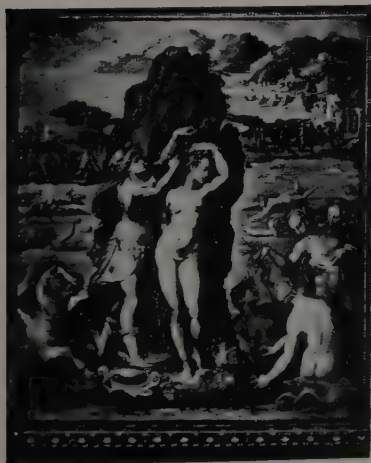
STUDY OF FRANCIS I.



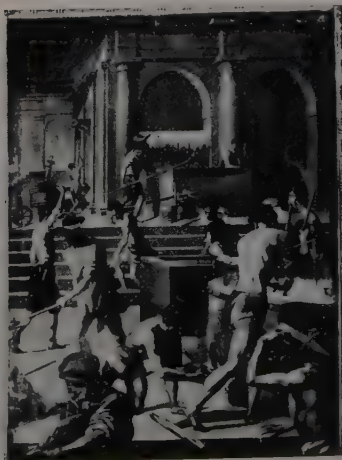
DOORWAY. *Sala dei Cinquecento.*



HALLWAY LEADING TO GREAT HALL.



PERSEUS AND ANDROMEDA.



A WOOLEN MANUFACTURE.



A GOLDSMITH WORKSHOP.

Wall decorations by **GIORGIO VASARI, ANGELO BRONZINO, FEI** *in the Study of Francis I.*



THE DINING ROOM.



THE DINING ROOM or Camera di Esther.
Quartiere di Eleonora di Toledo.



CAMERA DI PENELOPE.

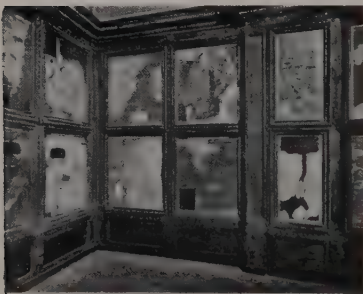


THE RAPE OF THE SABINES. Ceiling painting
by STRADANO. Sala delle Damigelle.

The so-called *Quartiere di Eleonora* is composed of a suite of four rooms originally occupied by the Signory, but assigned by Cosimo I. to his consort Eleonora di Toledo during their residence (1540-50) in the palace. The ceilings were decorated by Stradano with paintings illustrating the virtues of woman. Thus, in the Sala delle Damigelle the artist represented "The Rape of the Sabine Women;" in the Camera di Esther "Ahasuerus crowning Esther;" in that of Penelope "Penelope weaving;" in that of Gualdrada "Her refusal to kiss Otho IV." (See p. 389).



THE 'GOOD GUALDRADA.'
Camera di Gualdrada.



THE WARDROBE. The presses are
decorated with maps by I. DANTI.



MARBLE DOORWAY.
By B. DA MAIANO.



CAPPELLA DEI PRIORI.
Decorated by R. GHIRLANDAIO.



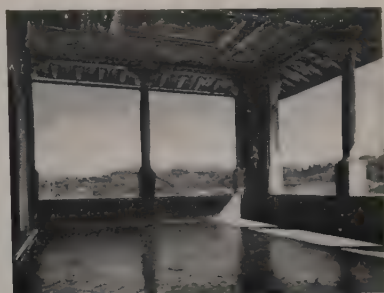
SALA DEI GIGLI. Frescoes, St. Zenobius
and Roman heroes, by D. GHIRLANDAIO.



SALA D'UDIENZA DEI PRIORI. Ceiling by B. DA MAIANO.
Frescoes, The Story of Camillus, by SALVIATI.



SATURN MUTILATING URANUS. *Allegory of AIR.*
Ceiling fresco by VASARI.



TERRACE OF SATURN.



VULCAN'S FORGE. *Allegory of FIRE.*
Mural fresco by VASARI.



"SUMMER." Sala di Berecinzia.



SALA DEGLI ELEMENTI.
Decorated by GIORGIO VASARI.
The paintings on the walls and ceiling
represent the Four Elements.



THE BIRTH OF VENUS. *Allegory of WATER.*



Allegory of THE EARTH.



SALA DI ERCOLE.

The suite of rooms on the second floor known as the *Quartiere degli Elementi*, was occupied by the Grand Duke Cosimo I., whose name is inscribed on the tiled floors of the apartment. The principal room—Sala degli Elementi—derives its name from the paintings on the walls and ceiling representing the "Four Elements;" in the Sala di Ercole the paintings illustrate the "Labours of Hercules;" in the Sala di Berecinzia are allegories of the "Four Seasons;" in the Sala di Cerere are representations of the "Goddesses of Plenty;" another room called Sala di Giove is decorated with scenes from the story of "Jupiter."



SALA DI CERERE.

The origin of the Baptistery is lost in almost mythical obscurity, early writers declare it to have been originally a temple dedicated to Mars, but Tuscan archeologists consider it to have been erected in the seventh or eighth century.

Until the erection of the Duomo it was the principal church of Florence and was dedicated to St. John the Baptist, the patron and protector of the city.

About 1200 the building was remodelled at the expense of the wool-merchants' guild, when the principal entrance which was originally on the west was closed and replaced by the square apse or tribune, and the present portals added. The dark-green and white marble stripes with which the edifice is encased inside and out are of a remarkable effect. The pavement is a marvel of intricate inlaying and mosaics including the signs of the Zodiac and a motto which may be read the same backwards and forwards, « En giro torte sol ciclos et rotor igne » (page 208). In this building Dante was baptized and even now all children born in Florence of Catholic parents are baptized here. Being a baptistery, the edifice is mainly decorated with works referring to the life of the Baptist; the chief ornament, however, are the celebrated bronze doors, in which a whole world of thought is fixed into exquisite forms.



THE BAPTISTERY (Church of San Giovanni Battista).
Tuscan-Romanesque style.



ANDREA PISANO'S DOOR. A. D. 1336.
Over the door: the Beheading of John the Baptist, by DANTI, 1571.



GHIBERTI'S SECOND DOOR. A. D. 1425-52.
Over the door: the Baptism of Christ, by SANSOVINO, 1560.



GHIBERTI'S FIRST DOOR. A. D. 1403-24.
Over the door: Preaching of John the Baptist, by RUSTICI, 1511.



ANDREA PISANO'S DOORS.

These doors, on the south side of the baptistery, were executed by Andrea Pisano who completed them after nine years' labour. The panels contain reliefs representing events in the life of St. John the Baptist, and allegorical figures of the Cardinal Virtues. They are: 1. The Angel appears to Zacharias. 2. Zacharias is struck dumb. 3. The Visitation of Mary to Elizabeth. 4. The Birth of John the Baptist. 5. Zacharias writes, «His name is John». 6. John departs for the Wilderness. 7. John preaches to the Pharisee. 8. John preaches to the people. 9. John baptises in the Jordan. 10. The Baptism of Christ. 11. John reproves Herod. 12. John led to prison. 13. John questioned by the Jews. 14. John announces the advent of Christ. 15. The daughter of Herodias asks for John's head. 16. The Decollation of John. 17. Herod at supper receives the head of John. 18. The daughter of Herodias presents John's head to her mother. 19. The Disciples carry the body of John to burial. 20. Entombment of John. 21. Hope. 22. Faith. 23. Charity. 24. Humility. 25. Fortitude. 26. Temperance. 27. Justice. 28. Prudence.



GHIBERTI'S SECOND DOORS.

These are the doors which Michelangelo declared fit for the gates of Paradise. They are a marvel of art and formed a source of inspiration to generations of successive artists. They occupied Ghiberti for twenty seven years (1425-52). Each panel represents various events from the Old Testament: 1. Creation of Adam, of Eve, Temptation, Expulsion. 2. Adam tilling the soil, Cain and Abel at their vocation, their sacrifices, the murder of Abel. 3. The Flood, Exit from the Ark, Noah's sacrifice, his Drunkenness. 4. Abraham entertains the Three Angels, Sarah at the tent, Hagar in the desert, the Sacrifice of Isaac. 5. Esau with his dogs approaches Isaac, Rachel and Jacob, Isaac blessing Jacob. 6. Joseph and his brethren in Egypt, Finding of the cup in Benjamin's sack, Benjamin and his brothers take away the corn. 7. Moses receives the Law, the People are frightened by storm and the sound of trumpets. 8. The Ark carried round the walls of Jericho, Joshua crosses the Jordan on foot. 9. Battle against the Ammonites, David cuts off Goliath's head. 10. Solomon receives the Queen of Sheba in the Great Temple.



GHIBERTI'S FIRST DOORS.

These doors, on the north side of the baptistery, were executed in 1403-24 by Lorenzo Ghiberti, after a competition in which his designs were preferred to those of Brunelleschi, Jacopo della Quercia and other famous artists of the time. The reliefs represent the principal events of the life of Christ, the Evangelists, and the Fathers of the Church. The subjects run as follows: 1. The Annunciation. 2. The Nativity. 3. The Adoration of the Magi. 4. The Dispute with the Doctors. 5. The Baptism of Christ. 6. The Temptation. 7. Christ drives the money-changers from the Temple. 8. Christ and Peter on the water. 9. The Transfiguration. 10. The Raising of Lazarus. 11. The Entry into Jerusalem. 12. The Last Supper. 13. The Agony in the Garden. 14. The Kiss of Judas. 15. Christ bound to the Pillar. 16. Christ before Pilate. 17. Christ bearing the Cross. 18. The Crucifixion. 19. The Resurrection. 20. The Descent of the Holy Ghost. 21. St. John. 22. St. Matthew. 23. St. Luke. 24. St. Mark. 25. St. Ambrose. 26. St. Jerome. 27. St. Gregory. 28. St. Augustine.

In the year 1401 the Signory of Florence, in concert with the Trade-Guilds, decided to complete the bronze gates of the Baptistery. They invited artists from all parts of Italy to prepare designs for competition. Six of the competitors, of whom Ghiberti was one, were selected, and requested to model and cast a single bronze panel representing the sacrifice of Isaac. A year later, when the trial-pieces were submitted for adjudication, the umpires held that those of Ghiberti and Brunelleschi were superior to the other four, but hesitated to decide which of the two was the best. The judges were extricated from this difficulty by Brunelleschi, who, with notable generosity, and conscious of his rival's superiority, withdrew from the contest.

A comparison of the two models, leaves no doubt of Ghiberti's superiority. «His composition», says Perkins, «is distinguished by clearness of narrative, grace of line, and repose, Brunelleschi's is melodramatically conceived, and awkwardly composed. In Ghiberti's Abraham we see a father who, while preparing to obey the Divine command, still hopes for a respite, and in his Isaac a submissive victim; the angel who points out the ram caught in a thicket, which Abraham could not otherwise, and does not yet see, sets us at rest about the conclusion; while the servants, with the ass which brought the faggots for the sacrifice, are so skillfully placed, as to enter into the composition without distracting our attention from the principal group.

«Brunelleschi's Abraham is on the contrary, a savage zealot, whose knife is already half buried in the throat of his writhing victim, and who, in his hot haste, does not heed the ram which is placed directly before him, nor the angel, who seizes his wrist to avert his blow; while the ass, and the two servants, each carrying on a separate action, fill up the foreground so obtrusively, as to call off the eye from what should be the main point of interest.»



Lorenzo Ghiberti's.



Filippo Brunelleschi's.

THE SACRIFICE OF ISAAC.

Trial panels in the National Museum (Bargello).



Above: "The Decollation of John."
Below: "The daughter of Herodias presents
John's head to her mother."

Panels from ANDREA PISANO'S doors (1336).



Above: "Christ drives the money-changers
from the Temple."
Below: "The Adoration of the Magi."

Panels from Ghiberti's first doors (1403-24).



"Stories of Esau and Jacob."

Panels from LORENZO Ghiberti's second doors (1425-52).

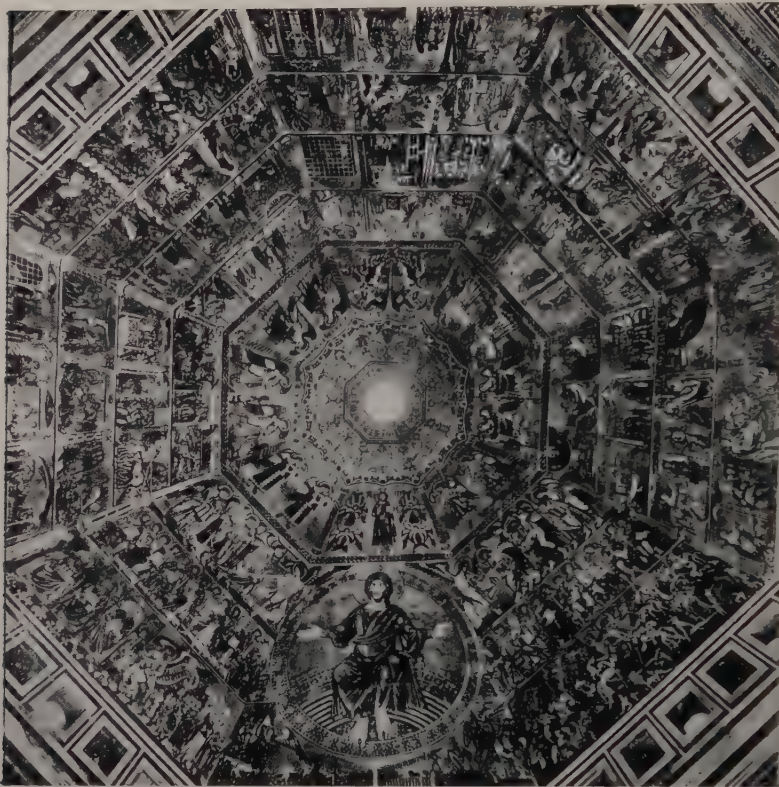


"Finding of the cup in Benjamin's sack."



BRONZE DOORS. Executed by LORENZO Ghiberti. A. D. 1425-52.

These doors, which Michelangelo declared were "worthy to be the gates of Paradise," occupied 27 years of Ghiberti's life.



THE MOSAICS IN THE DOME. Executed by ANDREA TAFI, 13th cent.

The rest of the octagonal cupola is divided into four bands, each composed of fifteen panels: the uppermost contains the principal stories of the Old Testament, from the Creation to the Great Flood; the second band, the history of Joseph and his brethren; the third, the life of Christ; the fourth and lowest, the life of John the Baptist.

The mosaics in the tribune were executed about 1225-28 by JACOPO TURRITA, a companion of St. Francis of Assisi.



TOMB OF POPE JOHN XXIII. († 1419).
By DONATELLO and MICHELLOZZO.

The finest work in sculpture in the Baptistery is the tomb of John XXIII. who was deposed by the Council of Constance in 1414. The dethroned pontiff, after the Schism came to Florence and spent the rest of his life here. He left funds for his tomb which was erected by his friend Cosimo the Elder. The peacefully slumbering bronze figure of the Pope is the work of Donatello. Beneath the sarcophagus, between brackets, are the insignia of the bishop, Pope and Cardinal. In front of the pedestal stand the figures of Faith, Hope and Charity; the first is by Michelozzo, the two latter by Donatello.



THE BAPTISTERY (A. D. 1200). Part of the pavement representing the Signs of the Zodiac. From this pattern Florentine weavers inspired themselves for the designs for their famous fabrics: velvets, brocades, damasks, etc.



THE CATHEDRAL (DUOMO) AND THE CAMPANILE.

The Duomo begun A. D. 1296
The Campanile begun in the
The Façade designed by DE

by ARNOLFO DI CAMBIO.
year 1334 by GIOTTO.
FABRIS, completed 1887.



THE APSES AND BRUNELLESCHI'S DOME. A. D. 1420-34.

The Cathedral of Santa Maria del Fiore (St. Mary of the Flower), so called in allusion to the lily in the city arms, which marks the tradition that Florence was founded in a field of flowers, was begun in 1296 by ARNOLFO DI CAMBIO, who was ordered «to raise the loftiest, most sumptuous, and most magnificent edifice that human invention could devise, or human labour execute.» After Arnolfo's death in 1301 the operations were successively directed by GIOTTO (1334-37) ANDREA PISANO (1337-49), FRANCESCO TALENTI (1351-69), and other architects. In 1417, a committee of architects and engineers was summoned to advise how best to construct a dome; a famous competition took place, resulting in the appointment of FILIPPO BRUNELLESCHI. The construction of the gigantic dome took fourteen years, and the church was finally consecrated in 1436. The building, larger than all previous churches built in Italy covers an area of 84,000 feet; being 555 ft. in length and 340 ft. in breadth. The height of the dome, including the lantern, is 350 ft. More than a century later, Michelangelo, when engaged on his design for the dome of St. Peter's at Rome, was told that he had now an opportunity of surpassing that of Florence; he replied: «I will make her sister dome larger; yes, but not more beautiful.»

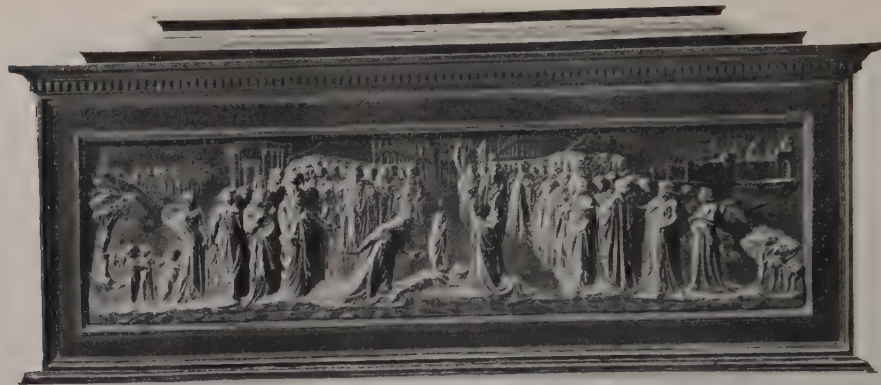


PORTA DELLA MANDORLA (North side).

In the lunette is the "Annunciation" a mosaic by Ghirlandajo; in the archivolt is the "Madonna with the Girdle," a marble relief by Nanni di Banco, A. D. 1414.

BRONZE
SARCOPHAGUS.
By L. Ghiberti.
A. D. 1440.

This sarcophagus contains the remains of St. Zenobius, the early bishop of Florence. The relief on it represents a miracle of the Saint, the restoration of a dead child to life. In the centre lies the body, over which the spirit hovers in the shape of a little child, between the praying Saint and the kneeling mother, around whom a crowd of spectators have gathered.



BRONZE DOORS OF THE OLD SACRISTY.

By LUCA DELLA ROBBIA.

lected together, no sound was to be heard, not even a "hush," until the haggard, pale, enthusiastic figure of the Friar of San Marco entered the pulpit, like a threatening prophet of old, full of dire forebodings. The vanity of this world, the seductions of the flesh, the immoral and enervating beauty of all arts and sciences, formed the theme of Savonarola's preachings. "These sermons," writes Symonds, "caused such terror, alarm, sobbing, and tears, that every one passed through the streets without speaking, more dead than alive."



INTERIOR OF SANTA MARIA DEL FIORE.



DANTE EXPLAINING THE DIVINE COMEDY. By MICHELINO.

WONDERS OF ITALY.

Michelino's picture of Dante expounding his *Divina Commedia* presents a view of Florence with its 15th cent. turreted walls; on the left is represented Hell; behind are the seven circles of Purgatory, leading up to Paradise, symbolised by stars above. Inferno is conceived by Dante as in shape like an inverted cone. The apex of the cone which is composed of nine circles, is at the centre of the earth. Purgatory is formed of a mountain-island, which was thrown up, like a volcanic hill, by Satan when he fell from heaven and pierced the earth to the centre.

The great poem of Dante consists of three Cantiche each containing 33 Canti of about 145 lines, and the Inferno has an extra, introductory Canto. "Inferno," "Purgatorio," and "Paradiso"—three kingdoms.... Dante's World of Souls....—all three summing up the true Unseen World, as it figured in the Christianity of the Middle Ages; a thing for ever memorable, for ever true in the essence of it, to all men.... but delineated in no human soul with such depth of veracity as in this of Dante's... to the earnest soul of Dante it is all one visible fact—Hell, Purgatory, Paradise, with him not mere emblems, but indubitable awful realities.

The picture was hung here when the church was used for public lectures for the purpose of explaining the poem.

Photo ALINARI, ANDERSON, BROGLI.



RESURRECTION OF CHRIST.

The first terracotta reliefs executed by LUCA DELLA ROBBIA. A. D. 1443-46. (Over the doors of the sacristies).



ASCENSION OF CHRIST.

The choir of the cathedral has an historical interest attached to it; for it was the scene of the frightful Pazzi conspiracy against the Medici, the rulers of Florence. This terrible affair originated at Rome, with the connivance of Pope Sixtus IV. The conspirators were Girolamo Riario, nephew of the Pope, whose aim was to become master of Florence; Francesco Salviati, Archbishop designate of Pisa, who expected to be made bishop of Florence, if the attempt succeeded; the young Cardinal, Raffaello Riario, the Pope's grand-nephew; and the Pazzi family, who were not only opposed to the temporal power of the Medici, but were their rivals in the banking business. The first plan formed by the plotters, was to poison Lorenzo and Giuliano de' Medici at a banquet, but Giuliano being unable to attend the banquet, the scheme fell through. Whereupon, the conspirators determined that the murder should take place at the service in the cathedral, where it was known that there would be a great crowd, which would facilitate the escape of the murderers. On Sunday morning of the 26th of April 1478, Lorenzo (the Magnificent), together with his younger brother Giuliano went to the cathedral to attend mass; Lorenzo took his place at the south side of the choir, while Giuliano stood at the opposite side. At the moment when the officiating priest elevated the Host (the preconcerted signal for attack), and when at the sound of the bell all the congregation was bowing to the earth, Giuliano furiously attacked by the hired assassins, fell dead at once where he stood, his body being stabbed again and again. At the same time two priests attacked Lorenzo, who, though wounded in the neck, with much presence of mind, escaped assassination by fighting his way into the old sacristy closing the heavy bronze doors behind him.

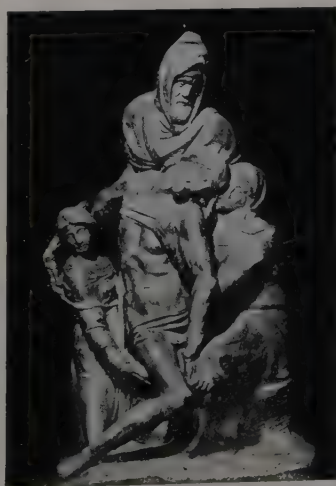


VIEW OF THE CHOIR. Showing the doors of the sacristies.

tion was bowing to the earth, Giuliano furiously attacked by the hired assassins, fell dead at once where he stood, his body being stabbed again and again. At the same time two priests attacked Lorenzo, who, though wounded in the neck, with much presence of mind, escaped assassination by fighting his way into the old sacristy closing the heavy bronze doors behind him.



STATUE OF POGGIO BRACCIOLETTI.
Marble by DONATELLO.



DEPOSITION. By MICHELANGELO. A. D. 1555.
The master's last work. (Rear of high altar).



ST. LUKE.
By NANNI DI BANCO.

Photo ALINARI, ANDERSON, BROGI.



SINGING GALLERY (Cantoria). By DONATELLO. A. D. 1433-39. Formerly in the Cathedral.

In this work the master attained the highest point of grace and delicacy. The troop of merry children who go dancing and singing on their way, are varied with admirable effect. Donatello was the first to give the child a due place in sculpture, 'he composed whole works with motives of infants, and in nearly all his productions always a child appears in the most unexpected place.' This Cantoria is considered the most popular work of the master. The motive is evidently classical, suggested by Roman reliefs in which cupids are represented; the amphorae, the shells the gold mosaic on the pillars and on the background have great decorative value in the general effect. Donatello's influence on art was enormous, and he is justly considered the greatest sculptor of the revival (see p. 301). Both Donatello's and Luca's Cantorie were originally placed above the doors of the sacristies in the Cathedral. But in the year 1688, on the occasion of the



GREAT HALL OF THE MUSEO DI S. MARIA DEL FIORE.

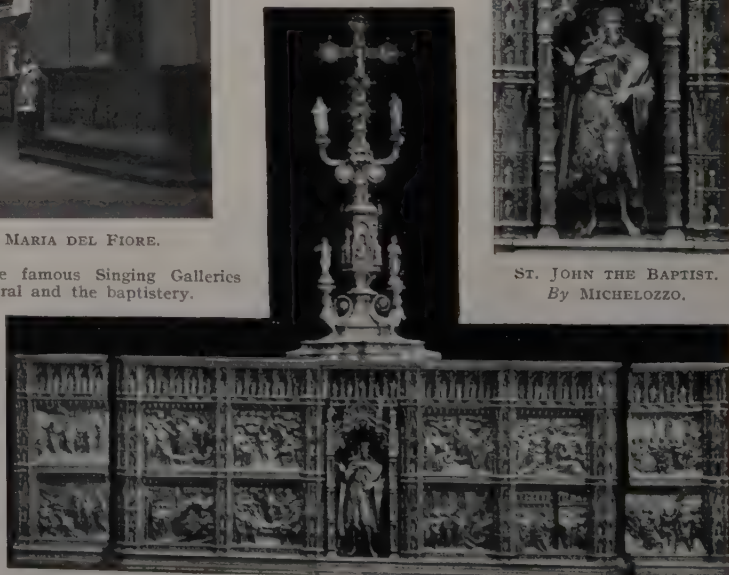
The Cathedral Museum contains the famous Singing Galleries and other works of art from the cathedral and the baptistery.



DEATH OF S. JOHN. By VERROCCHIO.

Andrea Verrocchio was the master of Leonardo. He was a goldsmith, sculptor and painter.

On the right, against the wall, is the High Altar or *Dossale* which formerly stood in the Baptistery. This exquisite work in silver dates from different periods: it was 114 years in perfecting, being placed successively in the hands of the best goldsmiths of the city. Thus, the main front dates from 1366-1402; the large central statue of St. John by Michelozzo is of 1451; the side reliefs: Birth of St. John by A. Pollaiuolo, and Death of the Baptist by Verrocchio are of 1477-80. Among those entrusted with work on it, was also Tommaso Finiguerra, who originated the art of engraving.



SILVER ALTAR OF « DOSSALE. » Formerly in the Baptistery. The reliefs represent scenes from the life of the Baptist.



ST. JOHN THE BAPTIST. By MICHELOZZO.



Boys with trumpets.
Sonum tubæ.



Singing with the psaltery.
Psalterium.



Girls with lutes.
Cithara.



Drumming and dancing.
Tympanum.



SINGING GALLERY (Cantoria). By LUCA DELLA ROBBIA. A. D. 1431-38. Formerly in the Cathedral.

This Cantoria executed for the Cathedral and taken down in 1688, is one of Luca's earliest and greatest works in marble.

The reliefs illustrate one of the most beautiful poems in the Book of Psalms. The groups of happy boys and girls dancing, playing on musical instruments, and singing are exceedingly beautiful. Not a detail has been left out, not a touch forgotten. We see the motion of their hands beating time as they bend over each other's shoulders to read the notes, the rhythmic measure of their feet as they circle hand in hand to the tune of their own music, the very swelling of their throats as, with heads thrown back and parted lips, they pour forth their whole soul in song.

Like Donatello, Luca had the faculty of giving the loveliest presentment of children the world has ever seen.



Children dancing.
Choro.



Playing on organ and harp.
Chordis et organum.



Beating tambourines.
Cymbalis jubilantis.



Clashing cymbals.
Cymbalis benesonantibus.



Singing boys. (End panel).

The Psalm of David from which Luca borrowed the theme for his compositions has been copied on the frieze of the cantoria. The first two verses:

"*Laudate Dominum in sanctis ejus: laudate eum in firmamento virtutis ejus*"

"*Laudate eum in virtutibus ejus: laudate secundum multitudinem magnitudinis ejus*"

are inscribed on the upper frieze and form the subject of the two end panels. On the two lower friezes runs the remainder of the text:

"*Laudate eum in sono tubæ: laudate eum in psalterio et cithara;*"

"*Laudate eum in tympano et choro: laudate eum in chordis et organo;*"

"*Laudate eum in cymbalis benesonantibus;*"

"*Laudate eum in cymbalis jubilantis: omnis spiritus laudet Dominum.*"

The words in italics refer to the eight front panels given above.

Never perhaps was the innocent beauty, the naïve charm of childhood so sympathetically and perfectly expressed than in these lovely bands of youths thrilled through and through with the power and the joy of their melody.



Singing boys. (End panel).

THE THREE
THEOLOGICAL
VIRTUES.

1. Faith.

2. Charity.

3. Hope.

*Reliefs
on the
South-side.*

FOUR
CARDINAL
VIRTUES.

4. Prudence.

5. Justice.

6. Temperance.

7. Fortitude.



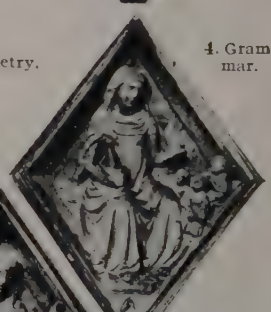
1. Astronomy.



2. Music.



3. Geometry.



4. Gram-
mar.

THE
SEVEN
LIBERAL
ARTS,

comprehend-
ing the Trivium
and Quadrivium.

The *Trivium*, in
the Middle Ages, was
a course of elementary
instruction in Grammar,
Dialectics and Rethoric;
Quadrivium, in Arithmetic,
Geometry,
Music, and
Astronomy.

*Reliefs
on the
East-side.*



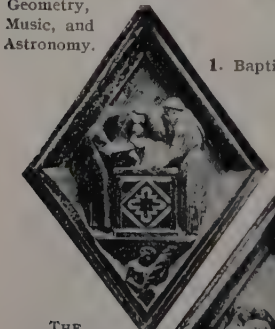
5. Rethoric.



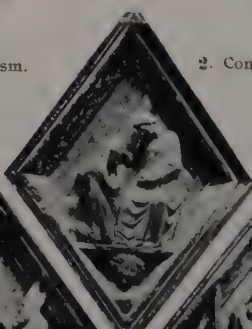
6. Dialectic.



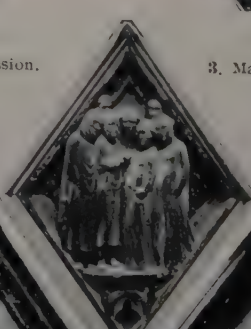
7. Arithmetic.



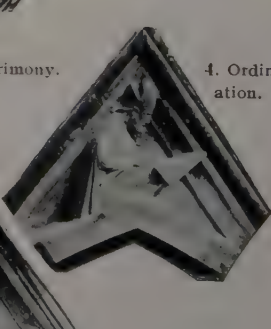
1. Baptism.



2. Confession.



3. Matrimony.



4. Ordin-
ation.

THE
SEVEN
SACRAMENTS.

*Reliefs on the
North-side.*



5. Confirmation.



6. Eucharist



7. Extreme Unction.

This lovely Campanile, built to receive the Cathedral's bells, remains unique and unsurpassed in beauty after six centuries of existence. The perfect grace of its outlines, the wondrous charm of its proportions, and the loveliness of its traceried windows, which increase in size with the different stories, make the colossus marvellously light and elegant.



The Baptist. David (the « Zuccone »). Jeremiah.
Statues by DONATELLO. Western side of Campanile.

In the year 1334 Giotto who had been appointed architect of the cathedral, received the commission from the Signory to prepare plans for a campanile or bell-tower adjoining the church; and when his design had been approved a decree was passed that "the Campanile should be built so as to exceed in magnificence, height and excellence of workmanship everything of the kind that had been achieved of old by the Greeks and Romans when at the zenith of their greatness."

The foundation stone was laid with great ceremony on July 18th 1334 and the work made rapid progress. After Giotto's death in 1337 (he was buried in the cathedral at the corner nearest his campanile), the work was carried on by his successors *Andrea Pisano* and *Francesco Talenti* in strict adherence to the original plans, except for the spire, intended to be 150 feet high, which was never added.

This wonderfully simple structure, 276 feet in height, is richly adorned with marbles of most harmonious colouring, delicately cut ornaments, statues and a series of bas reliefs which is unparalleled in Italy. Their subjects are: the story of Genesis; the invention of various arts, mechanical, intellectual, figurative; the Planets (omitted here); the Virtues; the Sacraments.

"These subjects," writes H. B. Cotterill, "form a cycle; their connexion may be intimated somewhat as follows. Man is created and finds himself amidst the realm of nature. He devises means to satisfy first his bodily, then his intellectual, then his aesthetic needs. His innate character depends on heavenly influences transmitted by the planets (as taught by Dante and the schoolmen), but by devotion to the religious and ethical virtues, and by the aid of the Sacraments, he can rise above his inborn defects and realize the true life."

The ascent of the campanile (by an easy staircase of 414 steps) commands a series of ever widening panoramas of the city and the neighbouring heights.



PORCH OF THE CAMPANILE.



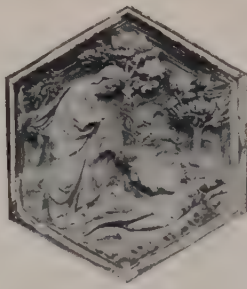
GIOTTO'S CAMPANILE. Begun 1334. Completed 1387.

Photo ALINARI, ANDERSON, BROGI.

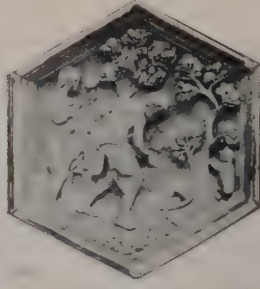


1. The Creation of Adam.

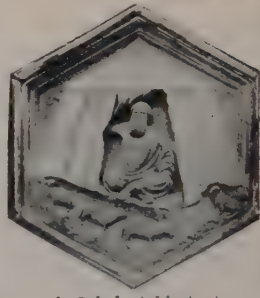
Note the symbolical trees in these reliefs.



2. The Creation of Eve.



3. Eve spinning, Adam delving.
The first labour after the Fall.



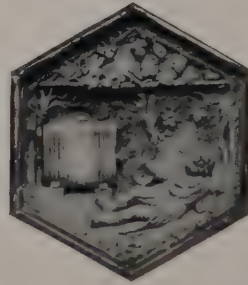
4. Jabel at his tent
accompanied by his watch-dog.



5. Jubal:
inventor of the "harp and organ."



6. Tubal Cain
hammering on his anvil.

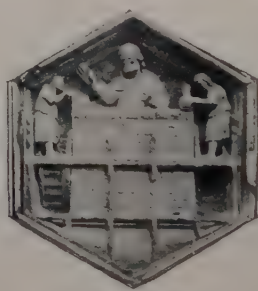


7. Noah
lying under the vine.

THE SEVEN BAS-RELIEFS on the Western side of the campanile representing the first stage of society: Patriarchal or Nomad life.
Designed by GIOTTO, executed by ANDREA PISANO.



1. Astronomy.
The first glance of the heavens.



2. House-building.
Providing a stationary home.



3. Medicine
or the invention of pottery (?)



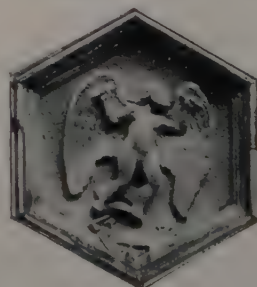
4. Riding. *A symbol of the
energy and enterprise of man.*



5. Weaving,
expressive of female domesticity.



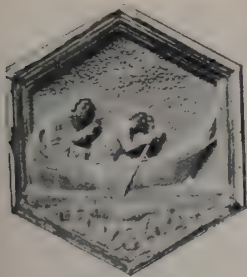
6. Legislation.
The giving of the "Book of Law."



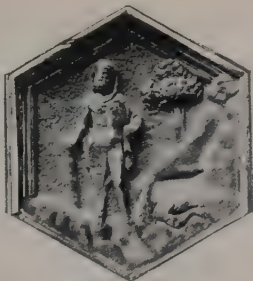
7. Dædalus flying.
The dispersion of nations (?).

THE SEVEN BAS-RELIEFS on the Southern side of the Campanile representing the second stage of society: the State or Nation, the fixed home life developing race and country. *Designed by GIOTTO, executed by ANDREA PISANO.*

* See Lord Lindsay's *History of Christian Art*, and Ruskin's *Mornings in Florence*.



1. Conquest of the sea.
Navigation and colonisation.



2. Conquest of the earth.
Hercules and Antæus.



3. Agriculture.
The reclaiming of the soil.



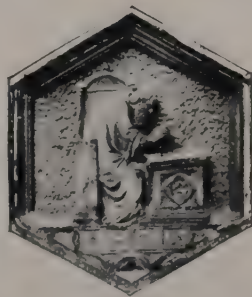
4. Trade,
or earthly prosperity.

The reliefs which adorn Giotto's Campanile form a most interesting series, exhibiting, in distinct compartments—on each side—an epitome of history, a chronicle of human progression, physical, intellectual, and moral, from the Creation till Giotto's day.

These admirable reliefs are fully described in *The Shepherd's Tower* by Ruskin. The best art critics in every age have agreed that Giotto 'soared above the conception of the most competent architects' in the model which he created; and that in the ornaments of bas-relief and sculpture the most perfect combination of subjects, the most admirable form, were happily brought together.



5. The Lamb of God. Christianity.
(Over the door).

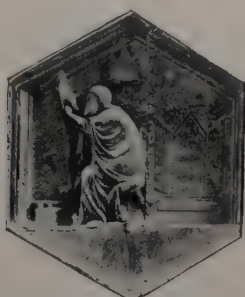


6. Architecture.

THE SIX BAS-RELIEFS on the Eastern side of the Campanile representing the period of discovery and colonisation; the human intercourse between stranger nations and the introduction of Christianity. *Designed by GIOTTO, executed by ANDREA PISANO.*



1. Sculpture. (Phidias?)



2. Painting. (Apelles?)



3. Grammar.



4. Arithmetic. (Pythagoras?)

THESE RELIEFS, on the Northern side of the Campanile, represent the period of intellectual and moral development the Fine Arts, Philosophy, Poetry, and the Exact Sciences.



5. Music. (Orpheus?)



6. Logic. (Plato and Aristotle?)



7. Harmony. (Tubalcain?)

The last five reliefs executed in the middle of the 15th cent. are attributed to LUCA DELLA ROBBIA.



SANTA CROCE begun by ARNOLFO DI CAMBIO in 1294.
In the cloisters: the Pazzi Chapel, by BRUNELLESCHI.



INTERIOR OF SANTA CROCE. A Franciscan church.

This is the oldest and finest of all the churches belonging to the mendicant orders. It is 460 ft. long and 134 ft. wide. Almost from its foundation this church became the favourite place of interment of the Florentines. In the colossal space of the nave, which is only the more impressive by reason of its extreme simplicity, are buried, under splendid monuments, some of the greatest Italians. Hence, the church is called the «Pantheon» or «Westminster Abbey» of Florence.

Santa Croce, contains, moreover, an exquisite marble pulpit, and many important frescoes by Giotto and his scholars. The piazza in front of the church was the scene of tournaments and games.



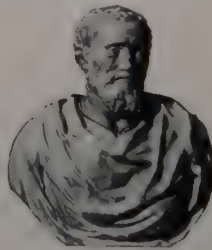
MADONNA DEL LATTE
By A. ROSSELLINO.



MARBLE PULPIT. By B. DA MAIANO. A.D. 1475.
With stories from the life of S. Francis.



MONUMENT TO MARSUPPINI († 1455).
By DESIDERIO DA SETTIGNANO.



BUST OF MICHELANGELO.
By B. LORENZI.

Michelangelo died in Rome in his ninetieth year; during his illness, he had expressed a wish that his body should be taken to Florence, and buried at Santa Croce. After his death his remains were secretly transported to Florence, and a great funeral ceremony, in the presence of an immense number of artists and people took place in the church of San Lorenzo.



TOMB OF MICHELANGELO († 1564).
With the figures of Sculpture,
Painting and Architecture.
Erected in 1570. Designed by Vasari.



VIEW OF THE SACRISTY, and the frescoes by NICCOLÒ DI PIETRO GERINI (1400).



ANNUNCIATION. By DONATELLO. A. D. 1430.



THE ORDEAL OF FIRE.

Marble reliefs on the pulpit by



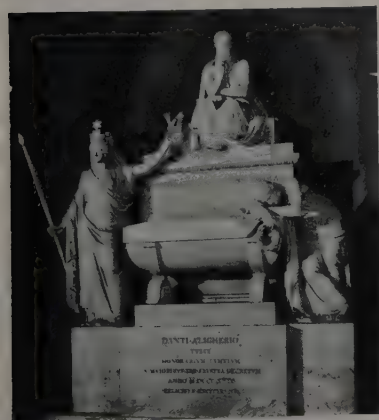
ST. FRANCIS RECEIVING THE STIGMATA.

By Benedetto da Maiano, representing events from the life of St. Francis.



DEATH OF ST. FRANCIS.

representing events from the life of St. Francis.



CENOTAPH OF DANTE († 1321).

By STEFANO RICCI. A. D. 1829.

Dante Alighieri, born at Florence in 1265, was the first great poet of modern times. His « Vita Nuova » is epochmaking in many ways; his « Divina Commedia » is a mirror of the whole Universe, a history of Humanity. He was unrighteously banished from Florence for political reasons and lies buried in his death city at Ravenna. The Florentines, having repented, begged back his body which the Ravenna people obstinately kept.

The church of Santa Croce is "the recognised shrine of Italian genius,"—Michelangelo, Machiavelli, Galileo, Alfieri, Ugo Foscolo, Leonardo Bruni, Marsuppini, Lanzi, Ghiberti, and many other famous men lie buried here. On the pavement are a large number of monumental tombstones of illustrious Florentine citizens: disciples of St. Francis, prelates, scholars, and warriors.



TOMB OF MACHIAVELLI († 1527).

By I. SPINAZZI.

Niccolò Macchiavelli, born in Florence, was secretary of the Florentine Republic. Being opposed to the Medici was imprisoned and subjected to torture on their return to power. At last set at liberty, spent the last years of his life in literary labours, producing among other works a « History of Florence » and a treatise on government, entitled « The Prince ».



TOMB OF GALILEO († 1642).

By G. B. FOGGINI.

Galileo, born at Pisa, demonstrated the isochronism of the pendulum; constructed the first astronomical telescope, and proved the motion of the earth, thus provoking the hostility of the Church towards him. He was imprisoned and brought before the Inquisition where he was compelled to forswear himself; but he concluded his recantation with the exclamation: « but, it moves! »

LEGEND OF THE ORIGIN AND FINDING OF THE HOLY CROSS. Frescoes by AGNOLO GADDI (1380).



1. Seth receives a branch of the Tree of Knowledge; afterwards the "wood" of the Cross was to be taken.

The traditional legend relates that: — Adam, being sick, sent his son Seth at the Gates of Paradise to procure the oil of mercy to anoint him. (1) The archangel Michael appeared and told Seth that the oil could only be obtained after 5500 years (the period corresponding with the interval from the Fall to the Atonement) had elapsed; meanwhile he gave him a branch of the tree whereof Adam had eaten, bidding him to plant it on Mount Lebanon, and that when it bore fruit his father would be healed. Seth returned and (2) finding



9. The Empress Helena causes the Cross to be carried in procession amid adoring people to Jerusalem where she left half of it in a precious silver shrine.

his father dead, buried him and planted the branch on his grave, where it took root and flourished into a big tree till the days of Solomon, when it was cut down and used in building the Temple. The workmen, however, finding the "wood" unsuitable, rejected and threw it aside into a certain marsh, where it served as a bridge. But when the Queen of Sheba came to Jerusalem to visit Solomon, and was about to step upon the "wood" to cross the said marsh, she beheld in a vision how the Saviour of the world was to be suspended on it, and (3) forthwith she knelt down and worshipped the "wood"; at the same time informing Solomon that when this event should occur the kingdom of the Jews would come to an end. Solomon, alarmed, (4) causes the tree to be buried in the deepest bowels of the earth, on the spot whence afterwards arose the Pool of Bethesda. At the time of Our Lord's passion, the tree having been found floating on the surface of the water, (5) was taken out by the



3. Centre: The Queen of Sheba worships the sacred "wood"; 4. Right: Solomon orders the burial of the sacred "wood".

Jews and (6) used to construct the Cross of Christ.

After the crucifixion, the Cross lay buried for 300 years, until (7) the Empress Helena, mother of Constantine, discovered it together with the crosses of the two thieves. The difficulty of distinguishing the Cross of Christ from the two pertaining to the robbers was solved by the bishop of Jerusalem, who (8) caused a dying woman to touch all three, and when she came to the True Cross she was immediately healed. Helena (9) caused the Cross of the Lord to be taken to Jerusalem and to be cut in halves; one half she carried away for her son, the other half she left, enclosed in a costly silver shrine, at Jerusalem.

After many years, Chosroës, King of the Persians, subjugated all the kingdoms of the East, took Jerusalem, and (10) carried away the part of the True Cross left there by Helena. He (11) built a tower of gold and silver, in which he dwelt, and placing the Cross beside him, commanded all men to worship him as King of kings, and Lord of lords. This aroused the indignation of the Christian Emperor Heraclius (12) to whom an angel appeared bidding him to recover the Cross. Heraclius with a mighty army, came to the Danube to fight against the son of Chosroës, and the two princes agreed to settle their dispute (13)



10. Chosroës, King of Persia, captures Jerusalem and carries off the portion of the Cross preserved there.



5. Left: The "wood" is taken from the pool of Bethesda, and 6. Right: it is used to construct the Cross of Our Saviour.



7. Right: The Cross buried for 300 years is discovered; 8. Left: its authenticity is miraculously revealed.



11. Left: Chosroës in the tower; 12. Centre: Heraclius in his tent; 13. Right: Victory of Heraclius at the bridge.



14. Left: Death of Chosroës; 15. Above: Heraclius trying to enter Jerusalem on horse; 16. Right: he enters on foot.

(Continued on next page).



DEATH OF ST. FRANCIS. *Fresco by GIOTTO ca. 1310 (Cappella Bardi).*



The Bardi and Peruzzi Chapels.



THE BANQUET OF HEROD.
Fresco by GIOTTO. ca. 1310 (Cappella Peruzzi).

The chapels belonging to the Bardi and Peruzzi, the two great banking families of Florence, were adorned with frescoes by Giotto (ca. 1310). In the Bardi, the chapel nearest the choir, the master painted seven scenes from the life of St. Francis; in the adjoining Peruzzi chapel, three scenes from the story of the Baptist (left wall), and three scenes from that of S. John the Evangelist. These paintings, the work of Giotto's ripest years, full of simplicity and sentiment, display great mastery and freedom of movement.

GIOTTO (1267-1337), was the first of the great Florentine painters who exercised the most influence on the development of Art. Filling the walls of churches and palaces in different parts of Italy with pictures of sacred history and the legends of saints, he depicted the whole range of human emotion. He worked for forty years not only creating but inspiring enthusiasm everywhere. His pupils and followers worked after his manner but, with one or two exception, none of them possessed extraordinary abilities, and, like all imitators, their work grew poorer as their distance from their master increased.

In the 14th century the religious sentiment dominated the plastic faculty. Under the influence of the two new religious orders—Franciscan and Dominican—numerous new churches and monasteries were being erected throughout Italy. There was a demand to decorate the internal walls of these edifices with such representations as the Life of Christ, of the Virgin Mary, and the stories of the favorite saints for the encouragement of piety or with Biblical stories,—the Last Judgment, Paradise, Inferno, etc., intended to teach and to impress on the minds of the people the doctrines of the Church. Thus, the aim of fourteenth century painters was to tell a story in a simple unaffected way; and as they were only required for the object itself, they seldom used their imagination or attempted (Continued on next page)



THE RAISING OF DRUSIANA.

Frescoes by GIOTTO ca. 1310, in the Cappella Peruzzi.



ASCENSION OF ST. JOHN THE EVANGELIST.

(Continued from preceding page) by single combat on the bridge, in which Heraclius defeated and killed the son of Chosroës. He (14) then went to Chosroës, seized him in his tower, beheaded him and carried off the Cross back to Jerusalem. But when, (15) mounted on his royal steed he was about to enter the city through the gate which the Lord had entered on an eagle, the stones of the gate suddenly descended and closed themselves up like a wall. An angel appeared and reproved the emperor for his presumption. Then Heraclius shedding tears at once dismounted, and (16) stripped to his shirt, took the Cross and walked barefooted to the wall, which then parted giving him free admission, and he finally restored the Cross to its place.



Scenes from the Life of the Virgin, frescoes by TADDEO GADDI (Cappella Baroncelli).



Scenes from the Life of the Virgin. Frescoes by GIOV. DA MILANO (Cappella Rinuccini).



Scenes from the Life of Mary Magdalene. Frescoes by GIOV. DA MILANO (Cappella Rinuccini).

(Continued from page 221) to make an exhibition of their skill in portraying violent emotion or uncalculated-for passion. This pictorial art, carried out in a given form, without essential advance or change in its method of representation, was called «Giottesque», and prevailed till the dawning days of the 15th century when an artist appeared—young Masaccio—who pointed the way with his frescoes in the church of the Carmine (p. 240).

A comparison of the two frescoes given here representing the «Presentation in the Temple», shows the close similarity of Giottesque work. In both pictures the treatment is very slightly varied. Almost every group is reproduced exactly, each figure is stereotyped; in da Milano's picture pointed arches,—the new Gothic style of architecture,—replace the old Romanesque round ones of Taddeo's composition.



PRESENTATION IN THE TEMPLE. Fresco by TADDEO GADDI ca. 1335. (Pupil of Giotto).



PRESENTATION IN THE TEMPLE. Fresco by GIOV. DA MILANO ca. 1365. (Pupil of Taddeo Gaddi).



MADONNA ENTHRONED with Saints. Terracotta by L. DELLA ROBbia.

caught sight of the crucifix, let go the corners of his apron (filled with eatables), and heard him, as he stood surrounded by the broken eggs, exclaim in an ecstasy of admiration: «By the side of this my Christ was indeed but a crucified peasant». (Brunelleschi's crucifix, is given on the opposite page).

WONDERS OF ITALY.

When Donatello exhibited this crucifix, his friend Brunelleschi remarked that the figure of Christ looked like a peasant. Donatello, mortified, replied that it was easier to criticize than to make another as good; to which his friend vouchsafed no reply, but practically answered him by modelling a crucifix more in harmony with his ideal, and then happening to meet him in the street one morning, invited him to breakfast at his studio. As they walked together, Brunelleschi, feigning a momentary engagement, begged Donatello to precede him with a supply of eggs, cheese, and fruit which he had just bought in the market; and, following him unobserved to the door, saw him, as he



WOODEN CRUCIFIX, by DONATELLO.



SANTA MARIA NOVELLA. Begun A. D. 1278; completed A. D. 1357.
Façade by LEON BATTISTA ALBERTI. A. D. 1470.

The Dominican Church of S. Maria Novella was the first important monumental church built at Florence. The interior design, in pure Tuscan-Gothic, was prepared by two Dominican friars FRA SISTO and FRA RISTORO. In order to give an impression of greater magnitude and perspective, the architects diminished the width of the arches dividing the nave from the aisles towards the transept and raised the pavement two steps half way up the whole width of the church. Thus, from the main entrance the nave appears longer than it actually is, owing to the decreasing distances of the pillars. The marble façade, begun in 1350 in the Gothic style, was completed



INTERIOR OF THE CHURCH. Gothic style.

in the Renaissance style from designs by LEON BATTISTA ALBERTI, at the expense of Giovanni Rucellai. The adjoining monastery was the residence of the popes and other distinguished guests of the city. The vast piazza in front of the church was frequently used for church festivals, and for chariot races, the two obelisks serving as goals.



Upper part of a lavabo by G. DELLA ROBbia (1497).

St. Dominic was born in 1170 in Calaruga, Spain. He studied theology and became a canon in the diocese of Osma. While on a mission to France preached to the Albigenses and distinguished himself in the conversion of those heretics. In 1215 he founded a religious order of preaching friars at Toulouse. Soon after he visited Rome (where he met St. Francis of Assisi), and obtained the papal sanction for the foundation of his *Order of Preachers*. From this time St. Dominic was busily engaged all over Europe founding convents for his followers, the *Dominicans*, whose special charge it was to guard the orthodoxy of the Church. In his zeal he sanctioned persecution when persuasion was of no avail; a practice relentlessly followed by the chiefs of the Spanish Inquisition. In 1220 he took up his residence in the principal convent of his Order at Bologna, making occasional journeys to superintend the more distant communities. But, fatigue, excitement and the extreme heat of the season brought on a raging fever, of which he died on 6th August 1221.



WOODEN CRUCIFIX. By BRUNELLESCHI.
(See note on preceding page).



MADONNA « RUCELLAI »
Altar-piece attributed to CIMABUE.

This is one of the most famous works of Cimabue. The picture was so enthusiastically admired when it was first painted (1280), that it was carried in joyous procession from Cimabue's studio to this church.



THE HOLY TRINITY.
Fresco by MASACCIO.



SCENES FROM THE LIFE OF THE VIRGIN.
Frescoes on the left wall.

The choir chapel contains DOMENICO GHIRLANDAIO's most important frescoes, painted about 1490. This was the chapel of Giovanni Tornabuoni, chief of the Medici bank in Rome, in 1485. Giovanni had lost his wife, Francesca Pitti, in child birth (p. 300), and on his return signed a contract with Ghirlandaio to decorate the chapel in her honour with subjects from the *Life of the Virgin* and *St. John the Baptist*, his patron. The painter assisted by numerous pupils, among whom was young Michelangelo, devoted four years to the undertaking. On the upper part of the window wall is a Coronation of the Virgin; on either side of the window are SS. Francis and Peter Martyr, the Annunciation and John the Baptist, and below these, kneeling, Giovanni Tornabuoni and Francesca Pitti, his deceased wife. On the left wall, beginning below from left to right: the Expulsion of Joachim from the Temple, Nativity of Mary, Presentation in the Temple, Nuptials, Adoration of the Magi, Massacre of the Innocents, and Death and Assumption. On the right wall, from right to left: Zacharias in the Temple, the Visitation, Nativity of John, Zacharias naming the child, the Baptist preaching in the desert, Baptism of Christ and the Feast of Herod.

The most striking feature of these frescoes is the modernizing of sacred history by the introduction of num-

erous contemporary portraits of eminent men and beautiful women making visits of ceremony; together with many details of every day life in Florence. Thus, in the *Nativity of the Virgin* Ghirlandaio gives us a portrait of Lodovica Tornabuoni and four noble ladies; in the *Nativity of the Baptist* that of Ginevra de' Benci, a celebrated beauty of her day; in the *Visitation* that of Giovanna degli Albizi who became the bride of Lorenzo Tornabuoni; in the scene of *Zacharias in the Temple* portraits of Marsilio Ficino, Cristoforo Landino, Angelo Poliziano, and members of the Tornabuoni family and their kinsmen the bankers Sassetti; in the *Expulsion of Joachim* we have the painters Baldovinetti, Mainardi, and Ghirlandaio himself.



SCENES FROM THE LIFE OF THE BAPTIST.
Frescoes on the right wall.



THE BIRTH OF THE VIRGIN.



Frescoes by GHIRLANDAIO.

THE BIRTH OF JOHN THE BAPTIST.



EXPULSION OF JOACHIM FROM THE TEMPLE. (*Life of the Virgin*).



ZACHARIAS IN THE TEMPLE. (*Life of the Baptist*).

The Chapel of Filippo Strozzi, to the right of the choir, contains the tomb of the founder who died in 1491, and frescoes by *Filippino Lippi* (1502) representing stories from the Lives of St. Philip and St. John the Evangelist. Right wall: *St. Philip exorcising the dragon*, which had been worshipped as the god Mars, by the inhabitants of Hierapolis. The dragon, at the saint's command, has crept from a hole beneath the altar, and while moving emits such dreadful odor that the son of the king has fallen dead in the arms of his attendants. But Philip restored him to life. *Martyrdom of St. Philip*: here the saint is crucified as the priests of the dragon were incensed against him. Left wall: *St. John resuscitating Drusiana* (comp. with Giotto, p. 221). *Martyrdom of St. John*, in a cauldron of boiling oil (omitted here). On the ceiling are represented the Patriarchs.

Filippino Lippi, the son of Fra Filippo and Lucrezia Buti, was born in 1457. His master was Botticelli, whose influence is very observable in many of his works. In 1484 he was charged with the completion of the frescoes in the Brancacci chapel which Masaccio had left unfinished sixty years before. On the whole his works show great skill in composition, and great refinement of feeling. But in these frescoes painted at the close of his career he spends himself in superfluous and ineffective inventions—violent gestures, strange attitudes, streaming draperies, archeological ornaments, which destroy all sense of beauty and repose.



MARTYRDOM OF ST. PHILIP APOSTLE.



ST. JOHN RESUSCITATING DRUSIANA.



ST. PHILIP EXORCISES A DRAGON.

Frescoes by FILIPPINO LIPPI in the Cappella Filippo Strozzi.



Lodovica Tornabuoni.
(*Birth of the Virgin*).

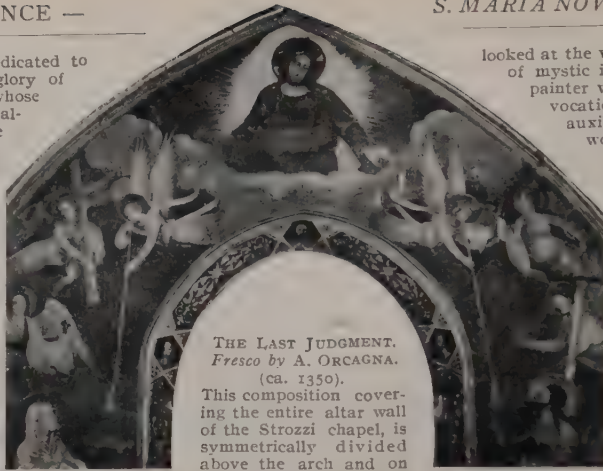
Ginevra de' Benci.
(*Birth of the Baptist*).

Giovanna degli Albizi.
(*Visitation*).

Domenico Ghirlandaio was born in Florence in 1449. He studied painting under the direction of Baldovinetti. At that time the Renaissance movement was in full swing at Florence, and he rose amidst the great influences around him. Fresco was his favourite vehicle, and he is said to have declared that he would like to decorate the whole circuit of the walls of Florence with frescoes. He combined the art of distributing figures in a given space, with perspective and truth to nature, in greater perfection than any other painter of his times. He died of plague fever in 1494 and was buried in the church of Santa Maria Novella.

The Strozzi Chapel is dedicated to St. Thomas Aquinas, the glory of the Dominican order, whose virtues are extolled in four allegorical medallions on the ceiling. On the altar wall is painted the Last Judgment, on the left wall Paradise, Inferno on the right. The whole is a rare example of a completely preserved mid-14th century chapel. After the lapse of five centuries these compositions bring us face to face with one of the greatest ideals of medieval times: Mysticism; when Christendom

looked at the world through a fantastic veil of mystic illusions. In those days the painter who felt conscious of his high vocation considered himself as the auxiliary of the preacher. « His work », says Symonds, « was then a Bible, a compendium of grave divinity and human history, a book embracing all things needful for the spiritual and the civil life of man. He spoke to men who could not read, for whom there were no printed pages, but whose heart received his teaching through the eye. »



THE LAST JUDGMENT.
Fresco by A. ORCAGNA.
(ca. 1350).

This composition covering the entire altar wall of the Strozzi chapel, is symmetrically divided above the arch and on either side of the window.

High up, the Saviour appears on a cloud and makes the sublime gesture that decrees the end of the world; he is accompanied by angels displaying the instruments of the Passion, and blowing the summons. The Apostles, equally divided on either side, sit as assessors, while the Virgin and St. John kneel between them and the Saviour.

The scene of the resurrection takes place below; on the left, beside a row of five saints, are grouped the Elect, all evidently portraits, in the costume of the time—here is seen Dante gazing up in fixed adoration, and Petrarca in priestly dress. On the right, beside a row of five heresiarchs, are crowded the Condemned. The faces in the first (left) group express the foretaste of celestial beauty those in the second (right) are distorted by grief and despair. In the foreground angels help the Elect rising from their graves, while the Condemned are eagerly pulled out by devils.



THE ELECT.

Orcagna's predella picture given below represents the following quaint legend, « One night, a certain hermit sitting in his hut heard a sound as of a host rushing past. He opened his window, and called out to know who they could be, and a voice answered, 'We are demons; Henry the Emperor is about to die, and we go to seize his soul!' The hermit then requested that on their return they inform him of the result. This they promised, and after a time that same night they came again, and knocked at the window. When the hermit inquired of their success, the fiends swore that all had gone ill, for they arrived just



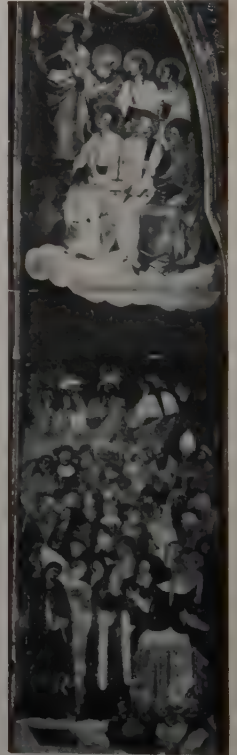
Altar-piece by ANDREA ORCAGNA. A. D. 1357.

CHRIST giving the Keys to S. Peter (right) and the book to S. Thomas Aquinas, who is presented by the Madonna; behind them the Arcangel Michael and S. Catherine of Siena; On the right, S. John the Baptist, S. Laurence and S. Paul.



The contention for the soul of Emp. Henry II. († 1024). In the centre the emperor is seen dying; on the right devils go to seize his soul; on the left St. Michael holds the scales to weigh the souls.

hurry.' And having said these words, the whole company of demons vanished.» (See Jameson's *Sacred and Legendary Art*).



THE CONDEMNED.

as the emperor expired, and were about to seize his soul when, lo! his good angel came to save him. 'We disputed long, and at last the Angel of Judgment' (St. Michael) 'laid his good and evil deeds in the scales, and, behold! our scale descended and touched the earth;—the victory was ours! when all at once the roasted fellow' (St. Laurence) 'appeared, and flung a gold cup' (which the emperor had presented to the Church) 'into the other scale, which changed the balance, and we were forced to withdraw in a

Andrea Orcagna's "Paradise" is a work of singular grandeur in conception and stateliness in arrangement.

Above, between bands of Angels and Apostles, the figures of the Saviour and the Virgin are seated on a magnificent throne, under which are two angels, one singing praises on his viol, the other kneeling in prayer, typifies the worship of eternity.

Right and left is an immense company of saints, martyrs, virgins, prophets, patriarchs,—all absorbed in vision and love of God. They are ranged side by side in unbroken lines extending from top to bottom 'like lilies in a garden border.'

The intermediate space below is occupied by groups of the Elect, the new comers, in the dress of the artist's time. Among the figures is Dante himself, the inspirer of this pictorial poem. Conspicuous in the foreground, is a woman (the donor) in a black dress introduced by an angel to Paradise.

The wonderful beauty of the faces, beaming with rapture and beatitude can only be discovered after long study.

Orcagna's Hell is divided in accordance with Dante's first *cantica*; hence, the successive circles or regions,—each with its appropriate horrors—are more easily followed if compared with the various episodes commemorated by the great Poet.

Beginning from the top:

1. The Gloomy Forest, where Dante lost his way (*Inf.*, I, II).
2. Vestibule of Hell. Here are punished those who had passed their time (for living it could not be called) in a state of apathy and indifference both to good and evil (*Inf.*, III).
3. The old ferryman Charon crying, « Woe to you wicked spirits! hope not ever to see the sky again » (*Inf.*, III).
4. First circle. Limbo wherein are the souls of those, who, although they have lived virtuously, nevertheless, for lack of baptism, merit not the bliss of Paradise (*Inf.*, IV).
5. Second circle. Here in the presence of Minos, the Infernal Judge, the carnal sinners are tossed about ceaselessly by the most furious winds: on this side and on that (*Inf.*, V).
6. Third circle, wherein the gluttonous are punished. Cerberus with his threefold throat barks at them, flays them, and their limbs piecemeal disparts. Their torment is to lie in the mire (*Inf.*, VI).
7. Fourth circle, guarded by Plutus. Here the prodigal and the avaricious are condemned to the same torment; which is, to meet in direful conflict, rolling great weights by main force against each other with mutual upraidings (*Inf.*, VII).
8. Fifth circle. The Stygian lake, wherein the wrathful and the gloomy, all naked, are sunk (*Inf.*, VIII).
9. The iron ramparts encircling the fiery city of Dis guarded by throngs of angry devils (*Inf.*, VIII).
10. Gateway to the city of grief dominated by the three hellish Furies with serpents twined in their hair (*Inf.*, IX).
11. Sixth circle. The city of Dis, wherein the arch-heretics are interred in sepulchres burning with intense fire (*Inf.*, IX).
12. Seventh circle A. River of hot blood wherein are tormented those who committed violence against their neighbour. On the banks a troop of Centaurs armed with keen arrows chase them whenever they attempt to emerge from the blood (*Inf.*, X).
13. Seventh circle B. Marsh which contains both those who have done violence on their own persons and those who have violently consumed their goods; the first changed into rough and knotted trees whereon the harpies build their nests, the latter chased and torn by black female mastiffs (*Inf.*, XIII).
14. Seventh circle C. Plain of arid and hot sand where the self-slayers and those who committed violence against God, Nature and Art, are tormented by dilated flakes of fire, which are eternally showering down upon them (*Inf.*, XIV).
15. Eighth circle A. Gulf containing those who, either for their own pleasure, or for that of another, have seduced any woman from her duty; these are violently scourged by demons (*Inf.*, XVIII).
16. Eighth circle B. Foss of ordure in which the flatterers are condemned to remain immersed in filth (*Inf.*, XVIII).
17. Eighth circle C. Lake of fire with apertures from which emerge the legs of those who have been guilty of simony (*Inf.*, XIX).
18. Eighth circle D. Gulf containing those who practised the arts of divination and astrology. They have their faces reversed and set the contrary way on their limbs; thus, unable to see ahead they are compelled ever to walk backwards (*Inf.*, XX).
19. Eighth circle E. Pool of boiling pitch in which are plunged the barterers or public peculators (*Inf.*, XXI).
20. Eighth circle F. The hypocrites, condemned to pace continually under pressure of heavy leaden bonnets, Caiaphas is seen fixed to a cross on the ground; he lies transversally on the way, so that all have to tread on him in passing (*Inf.*, XXIII).
21. Eighth circle G. The robbers: these sinners are tormented by venomous and pestilent serpents (*Inf.*, XXIV).
22. Eighth circle H. The evil counsellors; here each flame envelops a sinner (*Inf.*, XXVI).
23. Eighth circle I. The slanderers, the schismatics, and the heretics; they endure their penal tortures by having their limbs miserably maimed or divided in different ways. One is seen carrying his severed head like a lantern (*Inf.*, XXVIII).
24. Eighth circle J. The alchemists, forgers and impostors; these are afflicted by divers horrible diseases. Two, covered from head to foot with tetter, are seen propped against each other (*Inf.*, XXX).
25. Ninth and last circle. Frozen circle guarded by Giants, wherein the traitors and the ungrateful are covered with ice (*Inf.*, XXXI).
26. Lucifer in the frozen circle gnawing sinners with each of his three mouths (*Inf.*, XXXIV). (See also p. 210).



INFERNO. Hell. Fresco by NARDO ORCAGNA.

25. Ninth and last circle. Frozen circle guarded by Giants, wherein the traitors and the ungrateful are covered with ice (*Inf.*, XXXI).

26. Lucifer in the frozen circle gnawing sinners with each of his three mouths (*Inf.*, XXXIV). (See also p. 210).

The whole of this composition bears the impress of that mystical terrorism which burdened the mind of medieval Christianity.

* In this region called "Malebolge" Dante trusts the simonist popes Clement V., Boniface VIII., and Nicholas III. On the soles of their feet are seen burning flames.



PARADISE. Fresco by ANDREA ORCAGNA.

The Cappella degli Spagnuoli, formerly the chapter-house of the Dominican monastery, was erected about 1340, at the expense of a rich citizen of Florence, for the purpose of celebrating the newly instituted annual *Festival of Corpus Christi*. It bears its present name because assigned to the Spanish residents of Florence in 1566. The chapel is the most remarkable example of a completely decorated Giottesque interior. The frescoes, formerly attributed to Taddeo Gaddi and Simone Martini, are now

supposed to be the work of ANDREA DA FIRENZE (ca. 1370). Fra Jacopo Passavanti, a Dominican, is said to have selected the theme of the pictures. « Each composition, » writes Lord Lindsay, « derives significance from juxtaposition with its neighbour, and one idea pervades the whole, the Unity of the Body of Christ, the Church, and the glory of the Order of St. Dominic as the defenders and preservers of that Unity. This chapel, therefore, is to the Dominicans what the church of Assisi is, to the Franciscans the graphic mirror of their spirit the apotheosis of their fame. » The vaulted roof of the chapel is divided into four triangular compartments, and the picture in each compartment has reference to the larger composition on the wall below it. The series in its march of thought commences on the altar wall (opposite the entrance) with a representation of the Passion of our Lord, rises to its climax in the compartment of the roof with the Resurrection of Christ, continues with the Ascension on the opposite compartment, and leads to the stories from the lives of St. Dominic and St. Peter Martyr on the entrance wall. Contiguous to these, in the left compartment of the roof is represented the Descent of the Holy Spirit on the Apostles, and beneath it, on the wall, the Triumph or Glorification of St. Thomas Aquinas, the mouth-piece of that Spirit, the supreme mediæval exponent of the Holy Roman Church. In the right compartment of the roof is represented the Ship of Peter—symbolical of the Church—and on the wall below, the Church Militant and Triumphant,—her Unity on earth defended, and her individual members guided on the heavenward path, by the Dominicans.



VIEW OF THE CAPPELLA DEGLI SPAGNUOLI.

Descent of the Holy Spirit.
The Pentecost.

The Virgin and Apostles are gathered on the upper floor of a building closed by folding doors. High up is seen the Celestial Dove in a glory of light; rays proceed from the centre on every side, « And there appeared unto them cloven tongues, like as of fire, and sat upon each of them, and they were all filled with the Holy Ghost, and began to speak with other tongues, as the Spirit gave them utterance » (*Acts, II*). Below are several persons from every nation, listening with amazement to the Apostles talking in their different languages.

GLORIFICATION OF ST. THOMAS.

This fresco is an allegorical representation of the « Wisdom of the Church. »

On a lofty throne, St. Thomas sits in state, displaying an open book bearing the following Latin words from the Book of Wisdom : « Wherefore I prayed and understanding was given me : I called upon God, and the spirit of Wisdom came to me. I preferred her before sceptres and thrones. » At his feet the discomfited heretics Arius, Sabellius and Averrhoes; while the three Theological and the four Cardinal Virtues with their symbols float gracefully above his head. Right and left of St. Thomas are prophets and saints (from left to right) : Job, David, St. Paul, St. Mark and St. John, St. Matthew, St. Luke, Moses, Isaiah, Solomon. Beneath are seated fourteen female figures symbolizing the Arts and Sciences; at the feet of each, is a male figure, representing various personages, celebrated for excellence in that particular art or science. The following is their order from left to right : *Civil Law*, with Justinian; *Canon Law*, with Pope Clement V.*; *Practical Theology*, with Peter Lombard; *Speculative Theology*, with Dionysius Areopagita; *Demonstrative Theology*, with Boëthius; *Mystic Theology*, with St. John Damascene; *Scholastic Theology*, with St. Augustine; *Arithmetic*, with Pythagoras; *Geometry*, with Euclid; *Astronomy* with Ptolemy; *Music*, with Tubalcain; *Dialectic*, with Aristotle; *Rethoric*, with Cicero; and *Grammar*, with Priscian.



THE TRIUMPH OR GLORIFICATION OF ST. THOMAS AQUINAS.

« It will be seen, » writes Symonds, « that the whole learning of the Middle Age—its philosophy as well as its divinity—is here combined as in a figured abstract, for the wise to comment on and for the simple to peruse. None can avoid drawing the lesson that knowledge exists for the service of the Church, and that the Church, while she instructs society, will claim complete obedience to her decrees. The *ipse dixit* of the Dominican author of the «*Summa*» is law. »

* Clement V. removed the Papal Seat to Avignon in 1309, where it remained till 1377 (see note on p. 227).

The « Passion of Our Lord, » the great event upon which the Christian Church is especially founded, is here represented in one continuous picture on the altar wall, facing the entrance to the chapel.

Below on the left is the *Procession to Calvary*—our Saviour in the midst preceded by the soldiery on horseback, and followed by the Virgin and the other women of Galilee, winds round the walls of Jerusalem and ascends to the hill, on the summit of which

is the *Crucifixion*. The sky is peopled with angels coming from every direction to witness the great sacrifice. On the left, a group of three angels carry away the soul of the penitent thief, while devils take that of the obdurate one on the right; here in the extreme corner a group of soldiers part the garments of the Saviour. Finally, low down is the *Descent of Christ in Limbo*: Our Saviour, standing on the broken door, beneath which Satan lies crushed, takes Adam by the hand to lead him out; Eve with clasped hands kneels beside Adam, behind is seen Abel bearing the lamb; Noah, between his wife and his son, follows with the ark; behind these is Abraham with Isaac on his right and Ishmael on his left, followed by Moses holding the tables of the Law, his brother Aaron and David with the lyre. Other Saints of the Old Testament kneel (Methuselah kneels behind Eve) or press forward with rapture, while devils lurk in a cavern powerless and with every sign of fear.



PROCESSION TO CALVARY.

THE CRUCIFIXION.

CHRIST IN LIMBO.

THE CHURCH MILITANT AND TRIUMPHANT. — This strikingly original composition is a living picture of the world of Christendom during the Middle Ages. In the lower part, to the left, is represented the Cathedral of Florence symbolizing the Church militant. Before it, the dual earthly powers,— Spiritual and Temporal, Pope and Emperor—enthroned equally; the Pope, a portrait of Benedict XI., is attended by church dignitaries, and representatives of the various monastic orders; the Emperor, Henry VII. (?), by diverse temporal authorities, besides burghers, pilgrims, beggars and women.* At the feet of the Pope, repose a flock of sheep, figurative of the faithful, guarded by two dogs, symbolizing the Dominicans, and painted; black-and-white, in allusion to the particoloured habit of the order. Further, to the right, the dogs are represented killing the wolves who have been worrying the sheep of Christ,— figurative of the Inquisitors hunting out and destroying heresy; St. Dominic directing attention to them. Next to him St. Peter Martyr is arguing and expostulating with heretics, while St. Thomas exhibits a controversial treatise to a similar group of opponents: one, struck by conviction, tears up his heretical book. Higher up, are represented the pleasures and vanities of this life; four careless men and women at dalliance in an orange grove, they are guilty of no dogmatic heresy, but indifferent to the duties of the time and the prospects of eternity. To the left a Dominican monk absolves a repentant sinner, and St. Dominic points the way to paradise.

The goal of all earthly endeavour: Paradise, symbolizing the Church Triumphant, is represented immediately above the roof of the Cathedral, and the gate of entrance (with St. Peter in charge), above the front portal; within the gate are seen Saints and Martyrs, each recognizable by his emblem. On the top of the picture, is Christ in Glory, with the symbols of the Evangelists beneath. « What the painters of these frescoes undertook to delineate for the Dominicans of Florence, was the fabric of society sustained and held together by the action of inquisitors and doctors issued from their order. The Pope with his Cardinals, the Emperor with his Council, represent the two chief forces of Christendom, as conceived by the medieval jurists and the school of Dante. Seated on thrones, they are ready to rise in defence of Holy Church, symbolized by the picture of S. Maria del Fiore » (Symonds, *Renaissance in Italy*).



THE CHURCH MILITANT AND TRIUMPHANT. Paradise obtained by devotion.

* Among the Emperor's attendants several illustrious personages are pointed out by tradition. Thus, the figure of the King on the Emperor's left is supposed to be Philip le Bel of France; the one in front wearing a white hood and short cloak is Cimabue; beside whom, in a red dress is Taddeo Gaddi, while Giotto's head in profile is between them. At Cimabue's right is Simone Martini. Next to Philip le Bel is the Captain of the People, on whose left, a little lower, stands Petrarca in white hood and cape, and beside him, lower still, is Boccaccio, full face, with a white cap and a book. Fiammetta, Boccaccio's sweetheart, is the middle one of three kneeling females; a flame appears above her garment; behind her, is seen the profile of Petrarca's Laura.

(Statues on the Western side).



S. MATTHEW.
(*Money-Changeers*).
By Ghiberti-Michelozzo 1422.



S. STEPHEN.
(*Wool-Weavers*).
By Ghiberti 1428.



S. FLOV. (*Farriers*).
By Nanni di Banco
1415.



S. PETER.
(*Butchers*).
By Donatello
1408.



S. PHILIP.
(*Shoemakers*).
By Nanni di Banco.



FOUR SAINTS.
(*Masons, Bricklayers,
Carpenters, Smiths*).
By Nanni 1408.

(Statues on the Northern side).



One of the tracery windows.
Italian-Gothic architecture.

honour of the Madonna of Or San Michele; it soon rose into the highest veneration for charity and benevolence; legacies and offerings pouring in from every side. In the following year (1348), Florence suffered from a great plague; many citizens, after seeing the whole of their family die, bequeathed their all to

The Church of Or San Michele, the shrine of the Arts and Crafts of Florence, was originally a grain market or loggia, and the upper part a granary. On one of the pilasters of the old building was a painted figure of the Holy Virgin which in the early part of the 14th century acquired the character of a miraculous image, crowds reverted to it for devotion, and it was determined to convert the loggia into a church by filling up the arches with a continuous wall. This was done under the superintendence of TADDEO GADDI who began the work in 1337.

Soon after work was begun the city magistrates granted a petition of the Silk Weavers' Guild, that they should be allowed to decorate one of the exterior pilasters with a niche containing the statue of their patron saint; an example which was followed by several other guilds, and led to the external decoration of the edifice with statues of saints before which it was customary for each of the guilds to come in state to make offerings on the feasts of their proper patrons. These statues are among the best productions of the Florentine school of sculpture.

When it was decided to transform the old grain market into a church a Company or fraternity of lay men was formed in



S. GEORGE (Copy).
(*Armourers*).
DONATELLO.

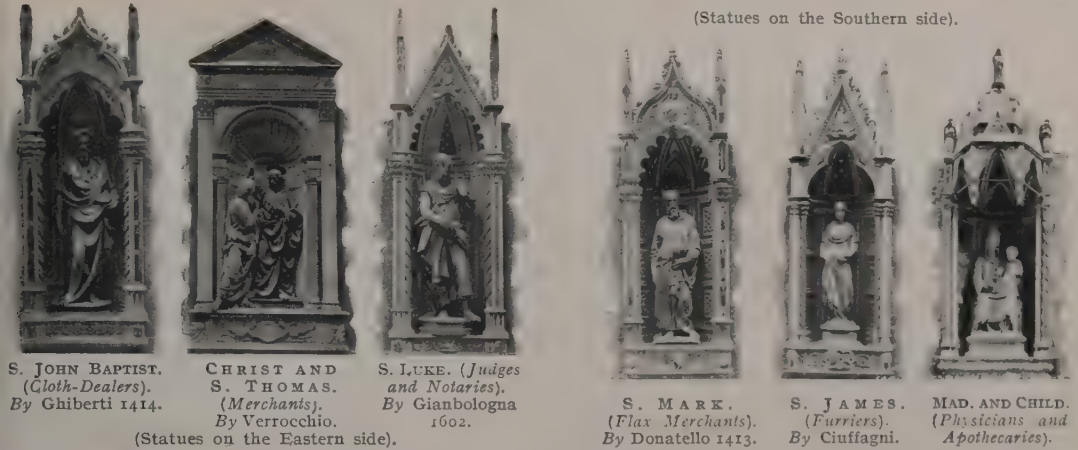


CHURCH OF OR SAN MICHELE. Erected in 1337-1404. On the right is the old Guild House of the wool weavers. The statues on the exterior were each given by one of the Arts or Guilds of Florence.

charitable institutions. On this occasion the Company of Or San Michele received considerable sums of money for distribution among the poor, but the latter having been almost exterminated by disease, the Company resolved to expend a portion of the money in erecting a tabernacle to enshrine the miraculous picture of the Madonna, which had been the cause of their association. The commission to execute the tabernacle was given to Andrea Orcagna.



(Statues on the Southern side).



S. JOHN BAPTIST.
(*Cloth-Dealers*).
By Ghiberti 1414.

CHRIST AND
S. THOMAS.
(*Merchants*).
By Verrocchio.

S. LUKE. (*Judges
and Notaries*).
By Gianbologna
1602.

S. MARK.
(*Flax Merchants*).
By Donatello 1413.

S. JAMES.
(*Furriers*).
By Ciuffagni.

MAD. AND CHILD.
(*Physicians and
Apothecaries*).

(Statues on the Eastern side).



MADONNA. By Luca della Robbia.
(*Physicians and Apothecaries*).

merchants (*Vinattieri*), Bakers (*Fornai*). The wealthiest of the Greater Guilds was the *Arte della Seta*; the most important the *Calimala* which dealt in Transalpine fabrics and had no less than twenty warehouses; and the *Arte della Lana* which had two hundred workshops with 30,000 workmen.

The Guild of Bankers and Money Changers, however, is the one which history most closely identifies with Florentine enterprise. The Florentines were the great bankers of the age, and made

their city the chief money market of the then civilized world. In the 13th, 14th and 15th centuries the most prominent members of the guild had earned a world-wide reputation for their sagacity and integrity, and the financial transactions of kings, of the popes, and of the business world generally, at home and abroad, were entrusted to their care. The Bardi, Peruzzi, Pitti, Medici, della Gherardesca, and other great banking families were the Rothschilds of their time; they owned banks in all countries and frequently made large loans to foreign princes. It is said that Edward III. of England would hardly have been in a position to have won Cressy without the enormous sums which the Peruzzi and the Bardi had advanced to him at the beginning of his war with France. The widespread trade of the three great manufacturing guilds—*Calimala*, *Wool* and *Silk* and the consequent banking operations involved, at a time when the transmission of bullion became more and more risky, gave rise to the *Lettere di Cambio*—Letters of change, or credit. And to this admirable and convenient system of exchanging cash values against paper, due to the initiative of the Florentines, we owe the origin of our present system of banking, which has done so much for the increase of wealth and the advancement of civilization.

Only members of the guild were recognized by the State, and they were generally assigned positions in the *Mercato Nuovo* (p. 308). This privilege gave the right to a table, covered with green cloth—*tavola di cantanti*—and a chair conveniently

placed for the transaction of business. The "Bank" consisted of a leather pouch or bag of gold money, a wooden or metal bowl full of small coins for change, a Day Book and a sheet of clean parchment for entries of the day's business. In 1338 there were about eighty money-changers' stalls in the *Mercato Nuovo*, which did a business of two million gold florins yearly. The big guilds governed the city, while the minor had political privilege. Only guild members were allowed to vote for city officers.



S. JOHN EV.
(*Silk-Weavers*).
By Montelupo 1515.

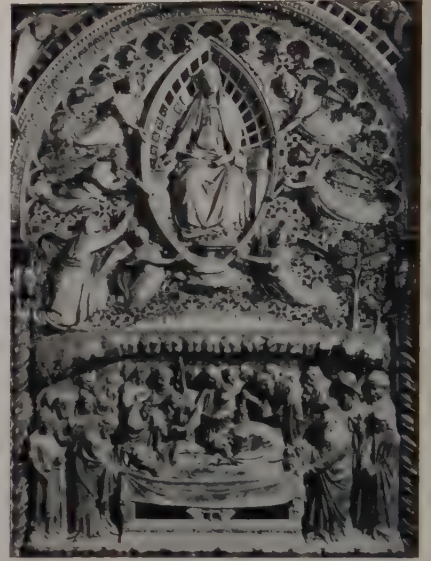


INTERIOR OF OR SAN MICHELE.

Orcagna's tabernacle is given on following page.



This celebrated tabernacle rising in stately beauty to the roof of the church is the masterpiece in sculpture of Orcagna, and one of the finest works of its kind in Italy. It is entirely of marble, inlaid with mosaic, gold and *lapis lazuli*; enriched with numerous pinnacles, columns, and sculptures in lavish profusion. All round the base are reliefs representing scenes from the life of the Virgin, the Apostles, the Christian Virtues, the Sciences and the Arts. At the back of the shrine is a large relief, of the Death and Assumption of the Madonna. The old, miraculous image destroyed by fire, was replaced by the present picture of the Madonna and child by Bernardo Daddi.



DEATH AND ASSUMPTION OF THE VIRGIN.

The large relief at the back of the tabernacle "The Death of the Madonna and her Assumption," or rather, Our Lady of the Girdle, is one of Orcagna's great works. In the lower compartment the Madonna lies upon her death bed surrounded by the Apostles; Our Saviour appears on the further side with the soul in his arms. Among the

Apostles the artist has introduced his own portrait. In the upper compartment the Madonna is being carried up to heaven by angels, and dropping her girdle to St. Thomas who had doubted her Assumption (See p. 277).

GOthic TABERNACLE by ANDREA ORCAGNA. A. D. 1349-59.



4. The Annunciation.



5. The Nativity.



6. Adoration of the Magi.



8. The Warning of Death.



1. Birth of the Virgin.



2. Presentation in the Temple.



3. Marriage of the Virgin.

Of the above reliefs that of the Marriage of the Virgin is distinguished by its simple grace and dignity. But in The Warning of Death, Orcagna shows his high powers of dramatic expression. Here the Virgin appears as an old woman, touched but not defaced by age; she gazes wistfully and submissively at the celestial messenger announcing her approaching death.



7. The Purification.



THE INTERIOR. By BRUNELLESCHI.

The church of San Lorenzo, famous all over the world on account of its memorial chapels of the Medici family, was consecrated by St. Ambrose in 393. Early in the 15th century, ruin menacing it, the Medici and other Florentine families undertook to rebuild it. The present church, begun in 1419, is one of the master-works of BRUNELLESCHI († 1446), who



CHURCH OF SAN LORENZO.

On the pedestal, the statue of Giovanni delle Bande Nere by BANDINELLI. A. D. 1540.



CHAPEL OF THE PRINCES (Medici Chapel)

as seen from Piazza Madonna.

did not live to complete the building. The interior, noble and harmonious, is in the form of a Latin cross, with columns of *pietra serena* and a gilded ceiling. The inner wall of the façade was designed by Michelangelo; the cupola was decorated by Meucci; the high altar is inlaid with rich Florentine mosaics representing stories from the old Testament.

San Lorenzo having been built by the bounty of the Medici became the parish church and the family vault of the race. Here they were baptized as children, married as young men and girls, and buried when their lives came to an end. The church has witnessed many an event of historical interest,—the splendid marriage of Lorenzo the Magnificent with Clarice Orsini, when the whole city was feasted by the Medici for three successive

days and nights; the solemn funeral service performed in 1564 over the earthly remains of Michelangelo before the body was borne to its last resting place in the church of Santa Croce, etc.

The façade of the church is still wanting. In 1515 Leo X. gave the commission for its building to Michelangelo, who was greatly interested in the scheme; the proposition offered to him the possibility of combining masses of sculpture and architecture on a large scale, with a definite calculation of effect. But the scheme fell through and the front of the church remains to this day unfinished. Michelangelo's design is preserved in the Casa Buonarroti (Michelangelo's museum pag. 307).



VIEW SHOWING DONATELLO'S BRONZE PULPITS.

The two pulpits in the nave of the church are highly interesting as being Donatello's latest work. The great sculptor died (1466) before the work was finished and the pulpits were completed by his pupils Bertoldo and Bellano (Bertoldo became the master of Michelangelo).

The wonderfully wrought reliefs, representing scenes from the Passion, display originality in design and a grand passionate style. The first pulpit which Donatello executed was placed on the left side of the nave; the second on the right side. They were placed opposite one another, that they might be used by theological disputants, and for reading the gospel and the epistle. From these pulpits the great Dominican Girolamo Savonarola delivered some of his most stirring sermons, even against the Medici, the patrons of the church.



BRONZE PULPIT. By DONATELLO and his pupils Bertoldo and Bellano.



THE CRUCIFIXION. Bronze by DONATELLO.

might be used by theological disputants, and for reading the gospel and the epistle. From these pulpits the great Dominican Girolamo Savonarola delivered some of his most stirring sermons, even against the Medici, the patrons of the church.



BUST OF S. LORENZO.
Terracotta by DONATELLO.

of Rome with outstretched arm points to the martyr. The drawing is skilful but the arrangement defective from the multiplicity and confusion of twisted arms and legs in a variety of forced attitudes. Standing in front of it the visitor has the impression of looking at an anatomical museum rather than at a religious picture.

Bronzino's "Martyrdom of St. Lawrence" belongs to the period when Art had become absolutely formal. The composition exhibits nothing but anatomical pedantry, not a trace of unsophisticated vision.

In the centre of the picture the saint is seen lying on the gridiron; around him the executioners are busy kindling the fire; in the foreground are several women symbolizing the Virtues; on the right, seated on a throne, the prefect



MARTYRDOM OF ST. LAWRENCE.
Fresco painting by ANGELO BRONZINO. (1502-72).

Bronzino, a scholar of Pontormo, was an admirer of Michelangelo and like the great master he delighted in the display of his knowledge of anatomy; on some occasions, however, he excited even disgust by his want of taste and his faulty perspective.



TOMB OF PIERO
AND GIOVANNI DE' MEDICI.
By VERROCCHIO.



THE OLD SACRISTY. Founded by Giov. de' Medici.
Erected by BRUNELLESCHI. 1421-38.



BRONZE DOORS. (Sacristy).
By DONATELLO.



TOMB OF GIOVANNI DI BICCI DE' MEDICI AND HIS WIFE.
Designed by DONATELLO (Old sacristy).

The Old Sacristy of San Lorenzo is an excellent example of Brunelleschi's style and one of the earliest achievements of Renaissance architecture. Everything here refers either to St. Lawrence or to the Medici and their patron saints. Near the entrance is the monument of Giovanni and Piero de' Medici, sons of Cosimo, erected by order of Lorenzo the Magnificent; it is the earliest important work of Verrocchio, who began his career as a goldsmith. A striking feature of this beautiful monument is the absence of religious symbols or figures conveying the idea that it was destined to receive the mortal remains of a Christian soul. The admirable plastic decoration of the sacristy is by Donatello. On the walls are stucco medallions of the Four Evangelists; in the spandrels are circular stucco reliefs with scenes from the life of John the Baptist: the Raising of Drusiana, St. John in the desert, his martyrdom, and his Ascension; below these runs a frieze of small medallions with beautiful cherubs; on a sideboard is a charming bust of the young S. Lorenzo, one of the most attractive creations of Donatello. The two pairs of bronze doors on the sides of the altar were likewise executed by Donatello, by order of Cosimo the Elder.

The simple treatment of the low reliefs on these doors, with two figures of dignified Saints moving or writing, discussing or converting each other, reveals the genius of the artist who repeated the simple theme twenty times without breaking the laws of harmony.

FLORENCE — CHAPEL OF THE PRINCES (*Medici Chapel*).

THE CHAPEL OF THE PRINCES, situated behind the choir of S. Lorenzo was begun as a family mausoleum by the Grand Duke Ferdinand I. in 1604. The edifice was designed by *Prince Giovanni de' Medici* and erected by the architect NIGETTI; its construction occupied more than a hundred years, and was not brought to its present state (it is yet unfinished) until after the death of the last of the Medici.

The building is octagonal in design and surmounted by a dome; the walls are covered throughout with highly polished marbles, "the richest crust of ornament that was ever lavished on so large a surface."

Round the chapel are huge Oriental porphyry sarcophagi of the six grand-dukes, surmounted by their gilded bronze statues representing them clad in their robes of state, with crown and sceptre, and on each sarcophagus a jewelled cushion in granite and a gilded and jewelled crown. Slabs of porphyry below each monument bear the names of the defunct in letters of jasper.

The lower part of the walls is lined with a variety of rare marbles,—African marble, Siena marble, Carrara marble, verde antico, petrified wood, Sicilian jasper, white and yellow Corsican granite, etc.,—and decorated with coats-of-arms of Tuscan towns in a kind of mosaic of inlaid marbles and precious stones,—lapis lazuli, jasper, chalcidony, agate, mother of pearl, coral, amber, etc., for which a manufactory was founded in Florence (and still exists) under royal patronage. The dome was intended to be lined with lapis lazuli, to harmonize with the walls, but the idea was rejected on account of the enormous cost and labour it involved. It was finally decorated with paintings in 1830. The grand-dukes with their wives and children are interred in the crypt below the chapel. The grand-dukes were buried in their regalia, with crown and sceptre, the princes and princesses in their wonderful clothes and jewels. In 1857 the Government ordered an examination of the coffins which numbered forty-nine and it was then discovered that most of them had been broken open and pilfered. The chapel is said to have cost about one million pounds sterling.

The Nativity.

Crucifixion.

Noah's sacrifice.

The Resurrection.

Cain and Abel.

Last Judgment.

The Fall.

CEILING OF THE CHAPEL.

Adam and Eve.

Frescoes by P. BENVENUTI.



CHAPEL OF THE PRINCES or Mausoleum of the Grand-Dukes. Begun in 1604.



Cortona

Pisa

Florence

Fiesole

Siena

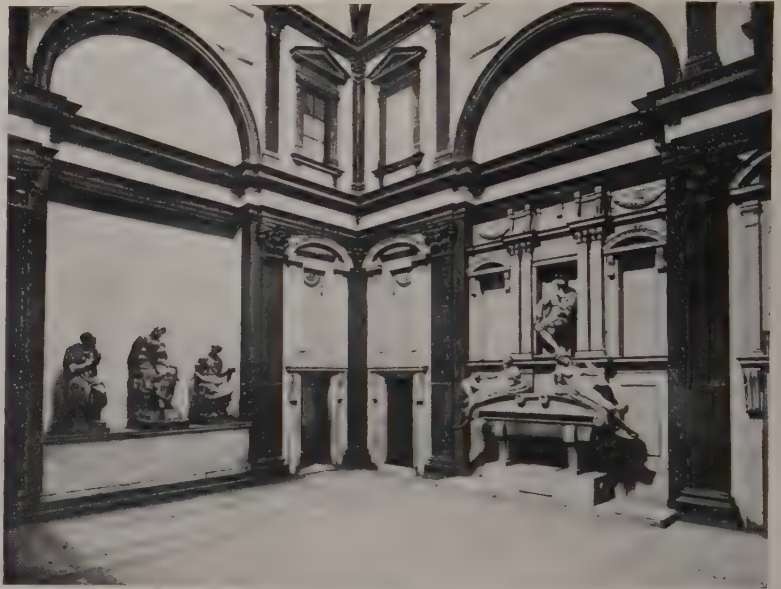
Pistoia.

ARMORIAL BEARINGS OF THE VARIOUS CITIES FORMERLY RULED OVER BY THE MEDICI.

This famous chapel was entirely designed by Michelangelo to receive the sculptures he intended to place there; hence, as Symonds said, « it may be looked on either as the masterpiece of a sculptor who required fit setting for his statues, or of an architect who designed statues to enhance the structure he had planned. » The whole work is a blending of marvellous beauty and harmony, a triumph of architecture and sculpture.

The chapel, a quadrangular edifice, surmounted by a dome, was planned in 1520 in the time of Leo X, and completed in 1524 under Clement VII. When the building was ready, Michelangelo commenced the famous tombs, upon which he was occupied more or less incessantly, for the next ten years. There were to be three tombs or monuments, but only two were executed: one to *Giuliano, Duke of Nemours*; the other to *Lorenzo, Duke of Urbino*. Through an irony of fate the third monument intended for Lorenzo the Magnificent and his brother Giuliano, the fathers of the two Medici popes, was never commenced, and they lie here unrecorded and forgotten.

The scheme of the tombs is novel and arbitrary. Each tomb consists of three colossal statues: the deceased, represented as living, and, on the sloping lids of the sarcophagus two recumbent allegorical figures in attendance, chosen in place of the customary mourning Virtues. The whole conception is symbolical, and its inner meaning can only be in part with certainty interpreted. The figure of Giuliano typifies energy and leadership in



THE NEW SACRISTY (Medici Chapel). By MICHELANGELO. A. D. 1520-34.



TOMB OF GIULIANO DE' MEDICI († 1516).



TOMB OF LORENZO DE' MEDICI († 1519).

repose; below, the male figure typifies Day, the female Night, or the man Action, or the woman the sleep and rest that produce Action. The figure of Lorenzo typifies Contemplation; below, the female figure typifies Dawn, the male figure Twilight, the states which lie between light and darkness, action and rest. The figures are indeed beyond all description noble and beautiful; there is something of mysterious and superhuman grandeur about them. Here is revealed to us the whole titanic nature of Michelangelo, the greatest of the Moderns, with its enormous creative force, and fiery aspirations.



MADONNA AND CHILD.

By MICHELANGELO.

knowledge of the human body, and a mastery of the chisel, such as none have attained since, and such as were only attained before him by the Greeks in their greatest period of art. The male figures are unfinished; the "Day" a giant, in an attitude of irritation, rises wearily from his mask of rock; "Twilight,"



THE FIGURE OF "NIGHT." By MICHELANGELO.

leaning upon his elbow sinks gently to repose. The colossal female figures, are completed, and are praised in prose and verse. J. A. Symonds writes: "'Dawn' starts from her couch, as though some painful summons has reached her sunk in dreamless sleep, and called her forth to suffer. Her waking to consciousness is like that of one who has been drowned and who finds the return to life agony. Before her eyes, seen even through the mists of slumber, are the ruin and the shame of Italy. Opposite lies 'Night,' so sorrowful, so utterly absorbed in darkness and the shade of death, that to shake off that everlasting lethargy seems impossible. Yet she is not dead. If we raise our voices, she too will stretch her limbs and, like her sister, shudder into sensibility with sighs. Only we must not wake her; for he who fashioned her, has told us that her sleep of stone is great fortune."



FIGURE OF LORENZO DE' MEDICI (the Thinker).

By MICHELANGELO.



THE FIGURE OF "DAWN." By MICHELANGELO.

Photo ALINARI, ANDERSON, BROGLI.



THE LAURENTIAN LIBRARY. Designed by MICHELANGELO.

the Medici were expelled from Florence, the library was confiscated to the State and the Republic deposited it with the Dominicans of San Marco. In 1508, the great-grandson of Cosimo, Cardinal Giovanni de' Medici (afterwards Leo X.) purchased it and brought it to his private palace in Rome. Later, Clement VII. (another Medici pope, having determined to restore the collection to Florence commissioned Michelangelo to prepare plans for the present building which was begun in 1523. MICHELANGELO built the beautiful, effective vestibule and left designs for the rest of the building which was completed by VASARI and others. The great hall, is over 160 feet long. Its fifteen windows, are of coloured glass and were designed by GIOVANNI DA UDINE. The wooden ceiling and the eighty-eight "plutei," a combination of benches

THE MEDICEO-LAURENTIAN LIBRARY, the first Public Library to exist in Europe, is a noble monument of the zeal of the Medici in the advancement of learning.

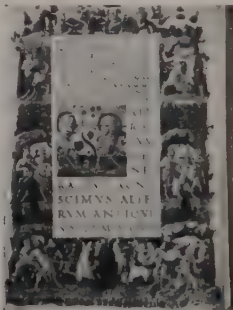
Founded in 1444 by Cosimo the Elder in his private residence, it was considerably increased by his son Piero and his grandson Lorenzo the Magnificent, whose wealth gave him the means of gratifying his passion for collecting books and manuscripts all over Europe and the East. When the Republic deposited it with the Medici (afterwards Leo X.) purchased it and brought it to his private palace in Rome. Later, Clement VII. (another Medici pope, having determined to restore the collection to Florence commissioned Michelangelo to prepare plans for the present building which was begun in 1523. MICHELANGELO built the beautiful, effective vestibule and left designs for the rest of the building which was completed by VASARI and others. The great hall, is over 160 feet long. Its fifteen windows, are of coloured glass and were designed by GIOVANNI DA UDINE. The wooden ceiling and the eighty-eight "plutei," a combination of benches



One of the 88 "plutei" or presses containing illuminated manuscripts. Designed by MICHELANGELO.



Portrait of Petrarch. Miniature attributed to SIMONE MARTINI.



The Satires of Juvenal. Page from an old codex.



Consecration of the Duomo. Page from an old missal.



Petrarch's Laura. Miniature attributed to SIMONE MARTINI.

and cabinets containing most precious manuscripts, were designed by MICHELANGELO. The terracotta pavement designed by TRINIOLO is an imitation of the ceiling. The celebrated library contains some 10,000 manuscript books and illuminated works of Greek, Hebrew, Arabic, Syriac, Coptic, Latin and Italian classical authors. It includes an original manuscript of Virgil (4th cent.); two fragments of Tacitus; Terence, from the hand of Politian; the *Divina Commedia*, transcribed a few years

after Dante's death; copy of the celebrated letter of Dante in which he rejects the conditional permission to return to Florence; original letters of Petrarch; portraits of Laura and Petrarch; Benvenuto Cellini's holograph autobiography; the *Decameron*, transcribed in 1343 from Boccaccio's autograph; the famous original copy of the *Pandects of Justinian* (A. D. 529) discovered by the Pisans when they captured Amalfi in 1137, the finding of which caused so great an influence on the civilization of Europe.



CLOISTERS OF SAN LORENZO leading to the Laurentian Library. These cloisters formerly afforded an asylum for homeless cats. The ancient custom, of feeding them when the clock struck twelve noon was a most curious sight.



THE VESTIBULE AND STAIRCASE. Designed by MICHELANGELO.



CORONATION OF THE VIRGIN. *Terracotta by LUCA DELLA ROBBIA over the portal of the church of Ognissanti.*

The Church of Ognissanti, erected in 1554 was remodelled in the 17th century in the Baroque style. The only works of real artistic merit in the interior are the frescoes illustrated here. Sandro Botticelli and Amerigo Vespucci (born in a house near by) are buried in the crypt.

The old refectory of the suppressed Minorite monastery adjoining the church, contains a fine «Last Supper» painted by Ghirlandaio in 1480.

The monastery and church of Ognissanti originally belonged to the Lombard Order of the Humble Brothers, the *Frati Umiliati*, who settled here in 1251. These gifted and industrious monks did much to promote and improve the woollen-manufacture in Florence. They filled with their carding, weaving and dyeing houses the whole region around now occupied by the present Piazza in front of the church, and by the hotels and shops in the neighborhood.



ST. JEROME. (Church of Ognissanti). *Fresco by GHIRLANDAIO.*
This is one of the master's early works. St. Jerome is represented in a thoughtful attitude at his scriptorium.



THE MADONNA OF MERCY protecting the Vespucci family. *Fresco by GHIRLANDAIO. (Church of Ognissanti).*

Ghirlandaio's «Madonna of Mercy» (della Misericordia) contains several portraits of the Vespucci family which are thus identified by Miss Cruttwell in her book *Florentine Churches*: «Amerigo Vespucci, the discoverer of America, is the youth with dark hair whose head is seen next the Madonna on the left. The old man in the foreground is probably his father Anastasio, donor of the painting. The monk behind may be his brother, Fra Antonio, a friend and follower of Savonarola; and the young man between him and the bishop, Guidantonio Vespucci, Ambassador to the Court of France, to whom Amerigo acted at one time as secretary. The lady kneeling below the Virgin's hand to the right may possibly be Simonetta Cattaneo, known as «La Bella Simonetta» married to a Vespucci, mistress of Giuliano de' Medici, since her features bear some resemblance to Pier di Cosimo's portrait of her as Cleopatra in the Museum of Chantilly.»



ST. AUGUSTINE. *Fresco by BOTTICELLI.*
The saint's face seems burdened by the life long meditation on the terrible mysteries of God's eternal decrees.



CHURCH OF SANTO SPIRITO. *Designed by BRUNELLESCHI. Begun in 1436. Completed in 1487.*

This magnificent church built in the form of a Latin cross, is a fine example of early Renaissance architecture. Here may be perceived the spirit of a new, and reforming time which strove after the noble simplicity of early Christendom and the return towards the forms of the ancient Christian basilicas.



SACRISTY OF SANTO SPIRITO. *Erected by G. DA SANGALLO, CRONACA, and ANT. POLLAIUOLO.*

S. Maria del Carmine, the church of a Carmelite monastery, was burned down in 1771, and entirely rebuilt. But the Brancacci chapel with its frescoes, painted about 1423 and following years by Masaccio and Masolino, and completed in 1484, by Filippino Lippi, escaped destruction. The chapel was dedicated to St. Peter and the prescribed subjects were drawn from the « Acts of the Apostles, » and « The Golden Legend. » These celebrated frescoes were a source of inspiration and a school where all succeeding artists studied, and whence Raphael deigned to borrow the composition and the figures of a portion of his cartoons. It was in this chapel that Michelangelo while studying the frescoes in 1492 had a quarrel with young Torregiano, when the latter, losing all self control, struck Michelangelo such a blow upon his nose that the great sculptor was disfigured for life.



THE TRIBUTE MONEY. *Fresco by MASACCIO.*

This composition, painted entirely by *Masaccio*, is divided into three parts: in the centre, the tax-gatherer demands payment of the poll tax when there is not any money in the company; Christ, calm and majestic, turns to Peter and commands him to find the coin in the mouth of a fish. In the left background, Peter is seen catching the fish. On the right again, Peter, with an air of mingled dignity and contempt, delivers the coin to the tax-collector. « *Masaccio* has formed a group of potent and formidable individuals, » writes F. J. Mather Jr., « these simple men are fit to shake a world. He has shown them in a moment in which discouragement and determination blend. A technicality threatens to check the salvation of the world. He has discriminated between the assured authority of the Christ and the wrathful energy of St. Peter. He has invested the majestic forms with massive draperies grandly disposed in simple folds. He has given even the tax-gatherer the grace of a Roman athlete. » This fresco forms an epoch in the history of painting.

Masaccio (1401-1428), was one of the greatest painters of the Renaissance. While still a youth he became the pupil of Masolino. But he really owed much to Brunelleschi, the inventor of perspective drawing, to Ghiberti, and to Donatello whom he wished to emulate in painting. In his representation of the nude he is a realist who models like a great sculptor. He understood how to subordinate the unimportant figures in his compositions to the principal actors, and to distribute color and light and dark so as to give the swiftest and truest representation of mass and distance.

« What above all renders his style attractive, » writes Symonds, « is the sense of aerial space. For the first time in art the forms of living persons are shown moving in a transparent medium of light, graduated according to degrees of distance, and harmonised by tones that indicate an atmospheric unity. » Gifted with exceptional powers, Masaccio revolutionised art by his vigorous initiative, and arrived intuitively at results whereof as yet no scientific certainty had been secured.



S. PETER RESUSCITATING THE SON OF THE KING OF ANTIOCH. *Fresco by MASACCIO and FILIPPINO LIPPI.*

This fresco represents a miracle said to have been worked by the Apostles Peter and Paul in resuscitating a youth, when Simon Magus, the magician, had failed. St. Peter is in the act of bidding the youth arise, in the presence of his father, who sits on a throne to the left. On the extreme right St. Peter is enthroned and receiving the homage of the king and a Carmelite monk. The central portion of the composition and the Apostle enthroned were painted by *Masaccio*; the nude boy and about ten of the spectators especially the group of five on the extreme left, are portraits of distinguished Florentines.



THE EXPULSION.
By MASACCIO.



S. PETER BAPTIZING. By MASACCIO.
Note the shivering youth to the right.



SS. PETER AND JOHN GIVING ALMS.
Fresco by MASACCIO.



S. PETER IN PRISON.
By FILIPPINO.



SS. PETER AND JOHN HEALING THE SICK
WITH THEIR SHADOWS. By MASACCIO.



ADAM AND EVE.
By MASOLINO (?).



DELIVERANCE OF PETER.
By FILIPPINO.



SS. PETER AND JOHN HEALING THE CRIPPLE AT THE BEAUTIFUL GATE. *Fresco by MASACCIO, according to F. J. Mather Jr. But attributed to MASOLINO by Vasari, Layard and B. Berenson.*

THE RAISING OF TABITHA.



1. INVESTITURE OF S. FILIPPO BENIZZI.
Fresco by COSIMO ROSSELLI (1476).



ATRIUM OF THE SANTISSIMA ANNUNZIATA adorned with the celebrated frescoes by ANDREA DEL SARTO and other artists.



2. GAMBLERS STRUCK BY LIGHTNING.
Fresco by A. DEL SARTO.

The church of the « Annunziata » was originally founded in 1250 at the period of extraordinary religious enthusiasm for the Blessed Virgin. It was dedicated to the « Vergine Annunziata » by seven Florentine nobles who, twenty years earlier had resolved to forsake the world, and, distributing their wealth to the poor, retired to a contemplative life on Monte Senario, some six miles from Florence. There they devoted themselves to the perpetual service of the Virgin and instituted the order of the *Servi di Maria*, under the rule of St. Augustine.

The principal saint of the order is S. Filippo Benizzi (1234-1285), who became noted as a preacher and exerted himself to the utmost to reconcile the opposing factions which at that time distracted Florence. In 1516 Pope Leo X., allowed his festival to be celebrated as a *Beato*, and it was on this occasion that the Atrium of the church was decorated with a series of frescoes representing episodes from the saint's life. These are:

1. *Investiture of S. Filippo Benizzi.* Right: the saint divests himself of his worldly clothing; left: he assumes the habit of the Order.

2. *Gamblers struck by lightning.* One day S. Filippo and two of his brotherhood were ascending to their monastery of Monte Senario; some gamblers and profligate youths were playing cards under a tree; the saint rebukes them; they mock and insult him; a thunderbolt falls, the tree is struck, two scoffers are killed, the others rush away, while the monks quietly pursued their way.

3. *Cure of a possessed girl,* who is supported by her parents during a paroxysm of madness, while the demon, is flying out of her mouth. S. Filippo stands before her blessing with his upraised hand.

4. *Death of S. Filippo.* The dead saint lies on a bier; groups of monks and spectators are gathered on either side; in the foreground a child is lying dead on the floor but, by touching the saint's bier, arises restored to life.

5. *Children healed by the saint's robe.* Women bring their sick children to touch the saint's garments which are held by a priest. Among the



3. CURE OF A POSSESSED MAIDEN.



4. DEATH OF S. FILIPPO.



5. CHILDREN HEALED BY THE SAINT'S ROBE.

Incidents in the Life of S. Filippo Benizzi, founder of the Order of the Servites. By A. DEL SARTO. A. D. 1510.



BIRTH OF THE VIRGIN. By ANDREA DEL SARTO (1514).

spectators on the right of the altar are several individual portraits. Thus, the woman kneeling in front of the priest is supposed to be the portrait of Lucrezia del Fede, whom Andrea del Sarto married a few years after the picture was painted; the man standing, second from the altar, is Andrea himself; the aged man leaning on a staff approaching from the extreme right, is Andrea della Robbia, who was a personal friend of the master.

On the opposite side of the atrium is another series of frescoes from the life of the Virgin. The first, representing the *Birth of the Virgin*, is one of Andrea del Sarto's finest works. The composition swells in a magnificent curve from left to right; the action is varied and expressive; the figures singularly graceful and dignified; the faces of exquisite beauty; the scheme of colouring more than ever faultless. The woman in the centre, looking out of the picture, is Lucrezia del Fede, Andrea's wife. (See note on p. 263).

Andrea del Sarto's grave is in this same courtyard.

The church was restored by *Michelozzo* in 1444, and the interior redecorated in the Baroque style in the 17th century. Among the many chapels which it contains, one is of especial interest, the chapel of the "Annunziata," built in 1448 at the expense of Piero de' Medici. Here, above the gorgeous silver altar, is a 'miraculous' 14th cent. picture of the *Annunciation*, of which the Virgin's head is said to have been painted by an angelic hand, while the artist slept. This precious image is exhibited only on great festivals, on which occasion multitudes of people flock to worship it.



MARRIAGE OF THE VIRGIN. By FRANCIABIGIO (1513).



THE VISITATION. By PONTORMO. A. D. 1516.



THE MADONNA DEL SACCO. By ANDREA DEL SARTO. A. D. 1524.

This fresco, in the cloisters of the adjacent Servite monastery, represents the *Repose on the Flight into Egypt*. The picture takes its name from the sack of hay on which St. Joseph leans. The figures are disposed in simple and admirable attitudes; the colouring, and the balance of light and shade is perfect.



THE ASSUMPTION. By ROSSO FIORENTINO (1517).

SANTA TRINITÀ. *Attributed to N. PISANO (1250).*DEATH OF ST. FRANCIS. *Fresco by GHIRLANDAIO.*

The Sassetti Chapel in the church of Santa Trinità is adorned with some of the most beautiful frescoes of DOMENICO GHIRLANDAIO, which he executed in 1485 for his patron Francesco Sassetti. The series, comprising six large compositions representing scenes from the life of St. Francis, is arranged in double rows on three walls. Beginning with the *upper row* on the left: 1. St. Francis banished from his father's house, renounces the world; 2. Pope Honorius III confirms the rule of the Franciscan order. This fresco is remarkable for the nobility of space composition and for portraiture.



POPE HONORIUS confirms the Rule of the Order of St. Francis.

1. St. Francis receiving the stigmata. 2. Resuscitation by St. Francis of a child of the Spini family: here the scene takes place outside the church of S. Trinità, on the left is seen the Palazzo Spini (now Feroni) in the distance the Bridge of S. Trinità. 3. Death of St. Francis. This composition, the most remarkable of the series, is strictly imitated from one of the same subject by Giotto in Santa Croce (p. 221). Several citizens in the costume of Ghirlandaio's day, appear as spectators. On the left is a bishop chanting litanies for the dying, with spectacles on his nose—the earliest known representation of those useful instruments. Immediately behind the bishop is Ghirlandaio himself. On either side of the altar are the donors—Francesco Sassetti, who was confidential treasurer to Lorenzo the Magnificent, and Nera Cosi, his wife. The altarpiece is given below.

This altarpiece is a typical work of the Renaissance period. The scene is laid amid classical ruins, a poetical and symbolical way of representing the triumph of Christianity over Paganism. The Virgin kneels with a sweet smile, in prayer, her whole soul absorbed in the contemplation of her child, who lies on the hem of his mother's garment; the traditional goldfinch, the scarlet of whose head is the symbol of sacrifice, stands perched on a stone near. The shepherds of sacred history, conversing together, are portraits of the donors,—the Sassetti. Joseph shades his eyes from the light, and looks up at the angel who is descending with the good tidings to another group of shepherds, who are seen on a distant hill tending their flocks. The Magi approach through a triumphal arch.

Adoration of the Shepherds. *By D. GHIRLANDAIO. (1485).*

Lorenzo the Magnificent and Francesco Sassetti.



Francesco Sassetti.



MONUMENT TO COUNT HUGO († 1006).
By MINO DA FIESOLE. A.D. 1481.
(In the Church of La Badia).

This monument, a typical example of Renaissance Tuscan tombs, is one of Mino's most important works. Count Ugo, *il gran barone*, as he is called by Dante, governed Tuscany as Viceroy of the Emperor Otho II., during the latter part of the 10th century. He and his mother were the founders of seven Benedictine monasteries in Tuscany one of the latter being the Abbey or Badia of Florence, of which the present church is the only relic.

STREET SHRINES AND TABERNACLES.

A very noticeable feature of Florentine streets is the existence of large numbers of shrines and tabernacles intended to inspire the faithful to prayer. Many still bear their pendant lamps which were kept burning day and night before them,—a most useful practice in old times when the modern idea of lighting the streets had not received attention. These objects of art varying in size and elegance from the most ordinary plaster cast of the Madonna to the beautiful works of Donatello, Mino da Fiesole, the Della Robbias, etc., are now considered public ornaments of the city, and under the law, even the owner of the building to which they are attached, is not permitted to remove them, without special license of the authorities.



TABERNACLE OF THE MADONNA
in the Via Nazionale.



TABERNACLE OF S. AMBROSE
in the Piazza S. Ambrogio.



MADONNA AND CHILD AND ANGELS. Terracotta relief
by LUCA DELLA ROBBIAS over the portal of the Badia.



APPARITION OF THE VIRGIN TO ST. BERNARD.
By FILIPPINO LIPPI. A.D. 1480. (In the Badia).

Filippino's « Apparition of the Virgin to St. Bernard, » is a work full of naïve beauty and one of the most religious pictures.

St. Bernard († 1153), the founder of the Order of the Cistercians, was remarkable for his devotion to the Blessed Virgin; one of his most celebrated works was composed in her honour as Mother of the Redeemer. His health was extremely feeble; and one day, while writing his homilies, it is said the Virgin graciously appeared to him, and comforted and restored him by her divine presence.

This is the moment the painter has chosen to represent. The saint seated at a rude desk out of doors near his convent seems entranced, and looks with ecstatic veneration at the Virgin who, attended by angels, stands before him, one hand resting lightly on his book. On the rock behind, just above St. Bernard's head, is inscribed his famous motto,—*Sustine et abstine* (Bear and forbear). The portrait of the donor, Piero del Pugliese, appears below on the right.



ADORATION OF THE MAGI. By D. GHIRLANDAIO. A.D. 1488.

LOGGIA OF THE FOUNDLING HOSPITAL. (*Spedale degli Innocenti*). Designed by BRUNELLESCHI. A.D. 1419 (?). In the spandrels are the original terracotta medallions of swaddled infants, varied in form and expression, by A. DELLA ROBBIA.

THE ANNUNCIATION. By A. DELLA ROBBIA.



The *Spedale degli Innocenti* (Foundling Hospital), the earliest institution of the kind in Europe, was founded in 1421 by Giovanni de' Medici and liberally endowed by succeeding members of the family. Thousands of foundlings are annually maintained within the building. The larger number, soon after admission, are dispersed among the peasantry living round Florence, who are paid for their maintenance until they are old enough to return to the institution within the city.



THE CRUCIFIXION. Fresco by PERUGINO, A. D. 1495. (Convent of S. Maria Maddalena de' Pazzi).

This noble picture occupies the entire wall of the chapter-house of the convent. In the centre is the Crucifixion, and the Magdalen gazing adoringly at the Saviour. On the left, stands the Virgin with clasped hands, the image of resignation and deep, speechless grief; St. Bernard, the founder of the Cistercian branch of the Benedictines, kneels beside her. On the right, is St. John, the Apostle of Love, standing, whilst St. Benedict robed in the habit of Order is kneeling.

The life-size figures, set in a simple, spacious landscape, are remarkable for their abstractness and isolation, which is accentuated by the introduction of the three solitary trees on the hill. The whole composition is full of pathos and harmonizes with the solemnity of the scene represented.



MATERNAL LOVE.



THE HEAD OF ST. JOHN PRESENTED TO HEROD.



ALLEGORY OF HOPE.

Frescoes in monochrome from the history of John the Baptist. By ANDREA DEL SARTO, ca. 1520. (Chiostro dello Scalzo).

The *Misericordia*, whose members in their mysterious black dominoes are familiar to almost every visitor to Florence, is the greatest of the benevolent societies of old Florence. The organization has remained in active existence uninterruptedly for more than six centuries, and has relieved numberless cases of suffering, and, during calamitous times, performed the last offices for innumerable dead.

Its origin dates from about 1240, when business being very active in Florence, many porters were employed in carrying merchandise from one place to another. Whilst looking for jobs they were generally congregated in the cathedral square, and, in bad weather, they took shelter in an open cellar near by, where they spent their leisure in gambling, and profane swearing. One of their number, Pietro Borsi, a pious man, was greatly shocked by the oaths and vices of his comrades; he reproved them and proposed that they provide a box in which, for every offense against good morals, the offender should deposit a *crazia* (about $\frac{1}{2}$ penny). His proposition was received seriously and after some money had been thus collected, he suggested that the men should form themselves into a society and devote the proceeds of their fines to the purchase of six litters, one for use in each ward of the city and that they serve alternately in turns for one week in transporting victims of street accidents, and sick-persons to the hospitals or to their homes, and the dead to burial.

From these humble beginnings the company gradually received the support of the principal citizens, who associated according to the plan of the original institution, and by degrees attained to its present important proportions.



Oratory and Office of the MISERICORDIA or Company of Brothers of Mercy. Founded in 1240 (Piazza del Duomo).



CLOISTERS OF THE DOMINICAN MONASTERY OF SAN MARCO. Erected from 1437 to 1443 from designs by MICHELOZZO.

The Monastery of San Marco is a perfect museum of the works of Fra Angelico, who passed nine years of his life within its walls. Originally built for Silvestrine monks, in the year 1430, through the instrumentality of Cosimo de' Medici, it was transferred to the Dominicans. The edifice being in a state of dilapidation the monastery and the adjoining church were rebuilt

at Cosimo's expense who entrusted the work to his friend, the architect Michelozzo, and at the same time commissioned Fra Angelico to decorate the walls with those incomparable frescoes which all the world now comes to see. From 1490 to 1498 San Marco was also the home of the great prior and Dominican preacher, Girolamo Savonarola, many memorials of whom exist within the building.



«LA PROVVIDENZA.» The Supper of St. Dominic. Fresco by SOGLIANI in the Large Refectory.

Sogliani's fresco of «La Provvidenza» represents an episode in the life of St. Dominic. «It happened that when he was residing with his friars in the convent of S. Sabina at Rome, the brothers who had been sent to beg for provisions had returned without bread, and they knew not what they should do, for night was at hand, and they had not eaten all day. Then St. Dominic ordered that they should seat themselves in the refectory, and taking his place in their midst offered a prayer to heaven: and behold!

two beautiful ethereal angels, clad in white and shining garments, appeared amongst them and distributed from the folds of their drapery the bread of paradise.» The meaning of this appropriate subject for a refectory is obvious: «The Dominican Order receives its sustenance from the Divine Bounty.»

The upper part of the fresco (omitted here) representing the Crucifixion with the Virgin Mary and St. John and two saints kneeling on either side, was painted by Fra Bartolommeo.



ST. PETER MARTYR imposing silence. Symbolical of the Sanctity of the Dominican Order. By FRA ANGELICO.



S. DOMINIC embraces the Cross: symbolical of the Devotion of the Dominicans. FRA ANGELICO.



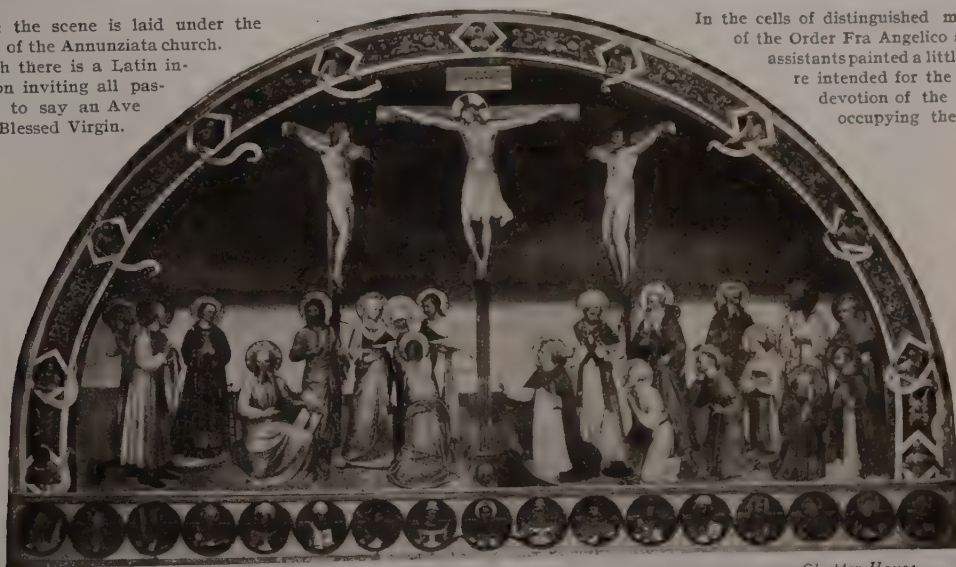
THE ANNUNCIATION. *Fresco by FRA ANGELICO.*



CORONATION OF THE VIRGIN (*Fresco in the Dormitory*).

Here the scene is laid under the portico of the Annunziata church. Beneath there is a Latin inscription inviting all passers-by to say an Ave to the Blessed Virgin.

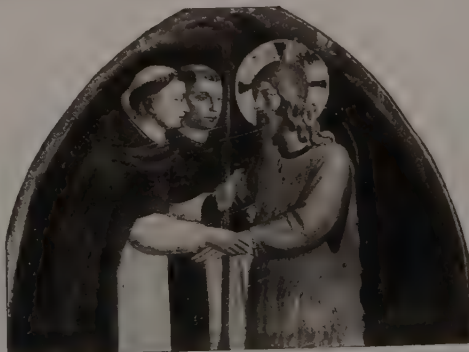
In the cells of distinguished members of the Order Fra Angelico and his assistants painted a little picture intended for the private devotion of the brother occupying the cell.



THE CRUCIFIXION OF ADORATION OF THE CROSS. *Fresco by FRA ANGELICO. A. D. 1440. Chapter-House.*

This «Crucifixion» is one of Fra Angelico's noblest compositions. Here the death of Christ on the cross is represented as a sacred mystery; and its spiritual meaning is emphasized by the insertion, above the head of Christ, of the white pelican. The pelican is the ancient symbol of Our Saviour.

On the left of the cross stands the traditional group of the fainting Virgin, supported by the Maries and St. John the Evangelist; next is St. John the Baptist standing and St. Mark kneeling, patrons of the city and of the monastery, then S. Lawrence, S. Cosmo and St. Damian, the three patrons of the Medici. On the right is the group of the founders of all the various Monastic Orders: nearest the cross St. Dominic kneels in ardent adoration; behind him, also kneeling, St. Jerome, the father of all monks; between them, standing, St. Albert the founder of the Order of the Carmelites, and next St. Augustine the founder of the Austin Friars. Behind St. Jerome kneels St. Francis of Assisi with the crucifix, followed by St. Bernard founder of the order of the Cistercians; in the background, between the last two saints, stands St. Benedict representing the Benedictines, next again, also standing and holding a crutch, is St. Romualdo founder of the Camaldolese (reformed Benedictines), beside whom kneels St. Giovanni Gualberto, founder of the Vallombrosans. Finally, near the arch is St. Peter Martyr kneeling, and behind him, standing, St. Thomas Aquinas, the «Angelical Doctor»; the last two saints represent the Sanctity and Learning of the Dominican Order.



CHRIST WELCOMED AS A PILGRIM BY TWO FRIARS.
«Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me.»
Symbolical of the Hospitality of the Dominicans.



CORONATION OF THE VIRGIN.

Painted by FRA ANGELICO. A. D. 1435.

Fra Giovanni da Fiesole, commonly called, from his great piety, *L'Angelico*, was born in 1387 and died in Rome in 1455. He joined the order of the Dominicans at Fiesole in 1407, and seems to have begun his career in art as an illuminator of manuscripts. He was truly the painter of Christianity as preached by St. Francis of Assisi. His works are exclusively

religious or ecclesiastical; his suave virgins and angels breathe the purest piety and humility; the brilliancy of colour and richness which he gives in his pictures of angels and heavenly scenes are marvellous. Painting in him served as a formulary to express the emotions of faith, hope and charity. His contemporaries gave him, even during his life-time, the title of *Beato*,—Blessed; and in truth, in looking upon the glorified faces he painted, we feel something of that peace which passeth understanding. Some say that he never took up his pencils without imploring the blessing of Heaven before he began his work; and remained in a kneeling position the whole time he was occupied in painting the figures of Jesus and the Virgin Mary. Every time that he painted Christ on the cross, tears flowed as abundantly from his eyes as if he had assisted on Calvary at this last scene of the passion of Our Lord.



ANGEL by FRA ANGELICO.



THE MARRIAGE OF THE VIRGIN. Painted by FRA ANGELICO.



ANGEL by FRA ANGELICO.

The "Last Judgment" is one of Fra Angelico's most celebrated easel paintings. In the upper part of the picture the Saviour is enthroned amid a garland of adoring angels. He turns the back of His left hand to the condemned, whilst extending towards the blest the open palm of His right hand. On the left is the Virgin bending towards her Son, opposite is St. John, his hands clasped reverentially. Beneath, is seen the Archangel Michael bearing the Cross on his shoulder, whilst attendant angels arouse the dead with their trumpets. On either side

are patriarchs, prophets and saints, with their symbols, among whom may be seen St. Dominic on the extreme left and St. Francis on the extreme right (the Inferno side).

The lower, central part of the composition is occupied by a long pavement of open, empty tombs, from which the dead have risen. To the right the condemned, huddled together, are hurried to the torments of hell by demons with long, grappling-hooks; among the damned are kings, queens, cardinals, bishops and false monks who loved money better than their mission.



THE LAST JUDGMENT. Painted by FRA ANGELICO. A. D. 1440 (*Early Renaissance*).

Hell is divided into compartments, in accordance with the orthodox medieval conception; in the centre sits Satan crunching sinners. To the left of the picture are gathered the blessed; some are embraced by their guardian angels, others look up with grateful love to the Saviour, or embrace each other. Angels crowned with roses move in a mystic dance amidst flowers, whilst others float onwards in a stream of golden light, towards the gates of Paradise. « One almost fancies one hears the 'bells ringing and the trumpets sounding melodiously, within the golden gates', 'as if heaven itself were coming down to meet them', in the Jubilee of welcome. »

This highly coloured altarpiece representing the «Descent from the Cross» was painted for the church of Santa Trinita. In the centre St. John and other saints are removing from the cross, with reverent hands, the lifeless body of Christ. On the left the Magdalene on her knees is kissing the feet of the Saviour with passionate grief. Near by stand the Madonna, St. Veronica and the Maries. On the right, St. Nicodemus, with a compassionate face holds the crown of thorns and displays pathetically the three nails which pierced the feet and the hands of Our Lord. This painting of singular beauty and finish, rouses in the spectator's mind the profoundest feelings of sympathy and devotion.

On the frame are figures of saints; in the *cuspidi* are three panels by Don Lorenzo Monaco, master of Fra Angelico.



DESCENT FROM THE CROSS. Altarpiece by FRA ANGELICO. A. D. 1435.

This "Last Supper," one of *Ghirlandaio's* best works, is composed in the traditional form: the table with the return at either end, Judas sitting in front by himself, the Apostles and Christ in a row behind, St. John asleep by the side of the Lord,—the whole is a well ordered group, but pathos, not to say tragedy, is entirely lacking in this the most solemn of scenes. Judas is the only one of the Apostles not crowned with a nimbus, while behind him sits an ill-omened cat, probably, intended for the fiend. Observe how the arched structure of the room has been carried out into the upper part of the composition, producing a most effective semblance of continued vaulting; and also the orange trees, the flying birds, the peacock perched on the window sill, the border of the table cloth, the decanters and dishes, the cherries and loaves of bread, the salt cellars and other minutiae so frequent with *Ghirlandaio*, who delighted in ornaments. Another Last Supper by the same artist and very similar to this exists in



THE LAST SUPPER. Fresco by D. GHIRLANDAIO in the Small Refectory (ca. 1480).

the refectory of the monastery of Ognissanti.



Scene of Savonarola's execution—May 23, 1498—in the Piazza della Signoria.



SAVONAROLA'S CELL, containing relics of the great preacher: including fragments of his garment, his hair shirt, his rosary, and some of his books.

Girolamo Savonarola, born at Ferrara in 1452, was in his youth of a studious and ascetic turn. At 24 he became a Dominican monk and took up as a special mission the task of recalling the inhabitants of the cities of Italy from their luxurious and profligate ways. In 1490 he was elected Prior of the monastery of San Marco and he began that career which, eight years later, ended with his martyrdom. At first from the pulpit of San Marco, and later from that of the cathedral he fulminated period after period of impassioned oratory. The subject of his preachings was invariably: the loss of religious faith, the unworthiness of the Holy See, the shameless intrusion of Paganism under the cloak of the humanities, the Roman scandals of Papal elections contrived by a most cynical simony. He dared to stand against the power of Lorenzo de' Medici, and the reigning pontiff Alexander VI., predicting the downfall of the various states of Italy before a foreign conqueror, unless a general reformation of morals took place. The theme on which he loved to dwell was this: Repent! A judgment of God is at hand! A sword is suspended over you! « During these sermons, » writes a contemporary, « the walls of the church re-echoed with sobs and wailings dominated by the Friar's ringing voice which paralyzed the hearts of all his hearers. » For a while he swayed the people according to his will, and by the power of his magnetic eloquence made himself almost a god in the eyes of the Florentines. They accepted him as their political leader and moral reformer; but in time a combination of enemies headed by Alexander VI. who had excommunicated him, succeeded in subverting his influence. On the 9th April 1498 Savonarola was arrested and imprisoned in the Palazzo Vecchio. There he was frequently subjected to agonizing torture in order to wring something from him which his judges could twist into an admission of either treason or heresy. Nothing could be elicited from him proving his guilt, nevertheless, on the 23rd May 1498 the Great Prior, together with two of his disciples, Fra Domenico and Fra Silvestro, was hanged and burned in presence of the whole city.

Savonarola's efforts were limited pretty much to his own day and generation. Had he abjured politics and cultivated the personal good will of the hated and vile pontiff, he might have risen to the places of highest dignity in the Church.



PORTRAIT OF SAVONAROLA († 1498).
Painted by FRA BARTOLOMMEO.



THE LAST SUPPER (the upper part omitted). Fresco by ANDREA DEL SARTO. A. D. 1527. Convent of San Salvi.

In this painting, which resembles Leonardo's renowned fresco at Milan, though not to be compared with that work in the profound conception of the subject, Andrea has chosen the self-same moment, « One of you shall betray me. » The reality of the scene represented is most striking, and the picture deserves its high celebrity. The single figures are finely characterized, having the aspect of portraits. The work is treated with simplicity, directness, and great dignity.



THE LAST SUPPER. Fresco by ANDREA DEL CASTAGNO. A. D. 1450. Monastery of Sant'Apollonia.

This work, one of the most important and representative of the artist, is highly interesting for it exhibits the painter as a strict realist, devoid of all feeling for beauty and grace, but not without a sense of rugged grandeur.

Francesco Petrarca, the great lyric poet, was born (1304) at Arezzo in Tuscany, and spent his youth at Avignon studying law. In 1327 he met for the first time the mysterious Laura, a lady of surpassing beauty, in the church of S. Claire; conceived a great passion for her which she could not return and wrote sonnets in praise of her which immortalized both himself and her. In 1341 he was crowned laureate in the Capitol of Rome and loaded with honors. His numerous Latin works had a great and purifying influence in the classical revival. He preached the attractiveness of liberal studies, and was the inaugurator of a literature which was obedient to the great longing of man to be free from authority and from a mystic terror, and to enjoy the beauty of life. He was one of the first to advocate public libraries; discovered important ancient manuscripts, formed collections, and employed scribes to transcribe and translate classical authors. He died in 1370 at Arquà near Padua.



PETRARCH.

Frescoes by A. DEL CASTAGNO, in Sant'Apollonia.



BOCCACCIO.

Giovanni Boccaccio (1313-1375), was born probably at Certaldo near Florence. When still young his father sent him to Naples to pursue a mercantile career. He studied hard and discovered his literary vocation. At Naples he fell in love with Maria, a beautiful woman, whom he afterwards immortalized as *Fiammetta*. His amorous romances, with their beautiful gardens and sunny skies, fair women and luxurious lovers are written with consummate art and won for himself the reputation of being the first modern novelist. His chief work, the *Decameron*, consists of a collection of a hundred tales not of moral tendency, which are supposed to be related by ten persons during the space of ten days. It describes the life of a company of seven « gentle ladies » and three noble youths who in 1348 fled from the horrors of plague-stricken Florence to a country-house near Fiesole and in the gardens of that delightful retreat passed their time in pleasure, in gallantry, and in comic or licentious tales. « The whole book, » says Symonds, « glows with the joyousness of a race discarding dreams for realities, scorning the terrors of a bygone creed, revelling in nature's liberty. »



COLOURED ALABASTER SARCOPHAGUS FROM CHIUSI.

The figures of the deceased are represented as lying on a bed. 2nd cent. B. C.



ALABASTER SARCOPHAGUS.

The Archeological Museum is of the greatest interest as it contains a magnificent and varied collection of Greek, Roman and Etruscan bronzes, including pottery and other objects found in ancient Etruria, and probably of Etruscan manufacture. The works of art of this singular people prove them to have attained a high degree of civilization, but nothing remains of their history beyond a few inscriptions, difficult to decipher, in an extinct language, and the scanty records, or references made to them by Roman authors. They appear to have been a mixed race of colonists from Asia, Egypt and Greece, who had intermarried with the Italian aborigines.



THE "IDOLINO." Bronze
Greek original. 5th cent. B. C.



SARCOPHAGUS OF LARTHIA SEINTIA.
Etruscan Sarcophagus with traces of painting found at Chiusi.



THE ORATOR. Bronze
From Lake Trasimene.



THE FRANÇOIS VASE.

The François Vase found in 1845 is perhaps the finest Greek vase in existence. The decorations represent: the Calydonian Hunt; Theseus and Ariadne, Funeral games, the Marriage of Peleus and Thetis, the Death of Troilus, Battles of Pigmies, etc. 6th cent. B. C. The museum has a rich collection of painted vases, dating from the 7th, 6th, and 5th cent. B. C. Their decoration is highly interesting, as they belong to the period of great archaic painting, when vase painters imitated their great contemporaries.



CHIMERA.

*It is expressive of pain. Greek bronze.
5th cent. B. C. (Found in 1553).*



THE WRESTLERS.

A masterpiece of the realistic school. B. C. 350.



CORRIDOR OF THE UFFIZI GALLERY.

The building was erected by VASARI in A. D. 1560-74.

The Uffizi Gallery originated with the Medici collections and now contains about 4000 paintings, besides famous ancient sculptures, engravings, drawings, tapestries, etc. The collection of paintings, lately re-organized, is of great interest to students of the history and evolution of Art. The pictures being arranged according to school and order of time in the various rooms.



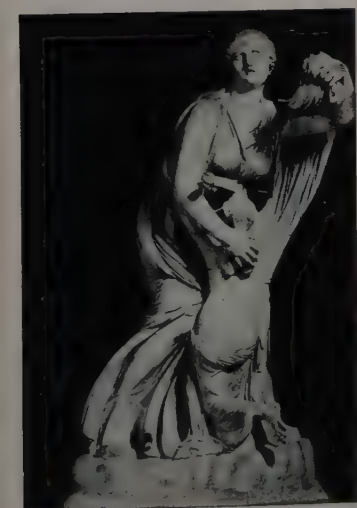
SLEEPING HERMAPHRODITE.

From a Greek original, 2nd cent. B. C.



A ROMAN PROCESSION. *Marble-relief*

from the Ara Pacis, erected by Augustus at Rome in B. C. 13.



NIOBE WITH HER DAUGHTER.

School of Scopas. B. C. 295.



THE MEDICI VENUS.

Found in Hadrian's Villa, Tivoli.



YOUNG APOLLO.

Attributed to CLEOMENE.



MADONNA. By CIMABUE (1240-1303).

This altarpiece resembling the picture in S. Maria Novella, is an early work of the master. The figure of the Virgin is over life size, the Child is a little adult. The composition is treated in the hieratic Byzantine manner and reveals the docility of the master but only partially his power. The three adoring angels on each side show his faithfulness to the old rule of precise bilateral symmetry. Beneath are four Prophets holding their prophetic scrolls.



DEPOSITION. By GIOTTO († 1369).

The dead Christ is extended on a white shroud, and embraced by the Virgin; at his feet kneels the Magdalene; Mary Salome kisses his right hand and Martha the other; the third Mary is seated in the corner to the right. In the background at the foot of the Cross is S. John, on his left hand, Joseph of Arimathea and Nicodemus. On the right of S. John kneels a young girl in a rich Florentine costume, and beside her, also kneeling a Benedictine nun; these two females, the donors, are presented by their respective patron saints.

The history of early Italian art is the history of the effort to escape from the swaddling clothes of the rigid Byzantine school.

Between the fall of the Roman empire to the birth of Cimabue lie centuries of obscurity, terror, devastation and barbarism. During this long period which we call the Middle Ages, the plastic arts had degenerated into a barren and meaningless scholasticism, a mere handicraft practised by Greek or Byzantine artificers who absolutely copied from one another in the most slavish manner. This degraded style of painting generally known as *Byzantine art* continued to be pursued with care and industry till into the thirteenth century when with the re-civilization of the West a national art awoke in Italy. Yet, it is not at Florence that the great story first opens; it is at Pisa with Niccolò Pisano, at Siena with Ugolino and Duccio. But, nevertheless, it is really Cimabue born at Florence in 1240 from whom we must date the true beginning of Italian Art.

The changes which he introduced into the art of painting were an increase of pictorial skill and an attempt to substitute for the conventional image of an ideal personage the representation of real humanity. His greatest work is the Madonna in the Rucellai chapel in the church of S. Maria Novella. It is in the Byzantine style, from which Cimabue did not free himself; but we see here a distinctly fresh endeavour to express emotion and to depict life. From the date of this altarpiece the pre-eminence of the Florentine school begins to develop itself, expands later in the person of Giotto, to reunite in Ghirlandaio all the branches of its progress, and finally to culminate in the greatness of Michelangelo, Raphael, and Leonardo da Vinci.

This famous 'Annunciation,' is one of the finest productions of the early school of Siena. The Virgin in the act of receiving the Angel is shrinking with affected softness of motion from him. The Gabriel in a dress and stole all engraved with embroidery in relief is delivering his message with apologies. A vase with a spray of the white garden lily—emblem of purity—divides the two figures. Above is the dove, symbolic of the Holy Spirit; right and left, are two patron saints of Siena. The whole panel is entirely painted on gold-leaf which accounts for the brilliancy and lustre.



THE ANNUNCIATION, ST. ANSANO AND ST. JULIET. By SIMONE MARTINI AND LIPO MEMMI. A. D. 1333.

The whole panel is entirely painted on gold-leaf which accounts for the brilliancy and lustre.

This magnificent altarpiece the most important work of Don Lorenzo, a Camaldolese monk, was executed in 1413 for the high altar of the artist's own Monastery degli Angeli at Florence.

In the central arch in front of a baldacchino is the crowning of the Virgin. Our Lady attired in a white robe, symbolic of her purity, is bending her head to receive the jewelled diadem which the Saviour is placing on her head. On the sides and behind the throne are numerous lovely angels, symbolic of the monastery degli Angeli; in front two other angels swing censers, while a third in the centre playing an organ has been almost destroyed by a reliquary which formerly was attached there.

On either side of the altarpiece, standing or kneeling on the symbolic star-lit arch of heaven are groups of saints witnessing the scene of the coronation. In the group to the left, nearest the throne St. John the Baptist, patron of Florence; next is St. Peter with the keys; then St. Benedict, with the scourge and an open book; behind him St. Stephen with the stones on his head; next St. Paul with the sword; then St. James the Greater with his staff; and St. Antony Abbott. Behind are St. Louis of France, St. Louis of Toulouse and another saint. In the opposite group, on the extreme right to balance St. Benedict, is St. Romuald, founder of the Camaldolese Order (a branch of the Benedictines); next him, St. Andrew with the symbol of his cross; and St. John the Evangelist; behind the last is St. Lorenzo with the gridiron; then St. Bartholomew with the knife; St. Zenobius (?), and St. Francis with the crucifix.

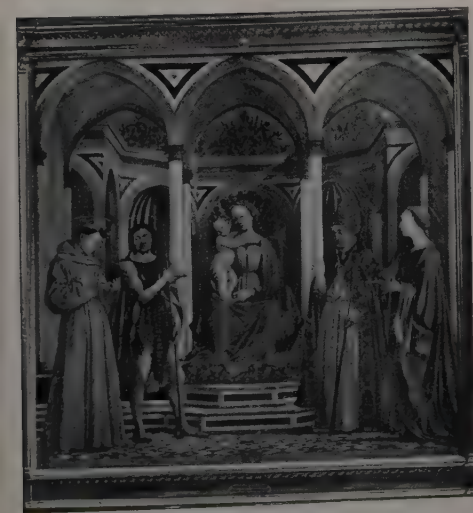
The six panels in the *predella* represent scenes from the Bible and Stories from the Life of St. Benedict. 1. Death of St. Benedict: a monk reads the service over his body, others are gathered round it mourning or kissing the saint's hands while St. Maurus gazes upwards where the soul is seen ascending to heaven; 2. St. Benedict teaching in his monastery, a young monk tempted by the devil, St. Benedict in a cave near Subiaco receives food from brother Romanus; 3. the Nativity; 4. the Adoration of the Magi; 5. St. Benedict in his cell sends St. Maurus to rescue St. Placidus from drowning, and St. Benedict paying a visit to his sister St. Scholastica and her community of nuns; 6. St. Benedict restoring to life a novice who had been killed by a wall falling on him at the convent of Monte Cassino. The frame of this noble altarpiece is richly decorated and gilt; in the pilasters are beautifully executed miniature figures of the Prophets and other Old Testament characters.



CORONATION OF THE BLESSED VIRGIN.

Great Altarpiece by DON LORENZO MONACO. A. D. 1413.

In the *predella*: the Nativity, Adoration of the Magi, and stories of St. Benedict.



MADONNA ENTHRONED AND SAINTS.

Altarpiece by DOMENICO VENEZIANO (1460-1461).



CAVALRY BATTLE. By PAOLO UCCELLO (1397-1475).

This painting is an interesting specimen of the master's earliest attempts at foreshortening and perspective. "His real passion," says the art critic Berenson, "was perspective, and painting was to him a mere occasion for solving some problem in this science, and displaying his mastery over its difficulties."

In vain did his wife in the long winter nights, moved by tenderness or compassion, often rouse herself from her slumbers and entreat him to put aside his works till the morrow. The enthusiastic artist only replied, "Anima mia! if you could but understand the delights of perspective!" and she could never draw from him any other answer.



THE VIRGIN ADORING THE CHILD.
By FRA FILIPPO LIPPI. (1406-1469).

Fra Filippo Lippi, was born in Florence in 1406. Left an orphan at the age of 15 he was induced to take the vows and became a monk in the Carmelite convent close to the church del Carmine. He probably assisted Masaccio in his works in the Brancacci Chapel and eventually became his pupil. Later, he was influenced by Fra Angelico, and his style showing vigour blended with tenderness, represents the synthesis of Masaccio and Fra Angelico. He died in 1469.



THE NATIVITY. By FRA FILIPPO LIPPI.
In the distance is presented a rocky landscape with an attempt at a night effect; on the left kneels St. Marione, on the right the Magdalen.



THE CORONATION OF THE VIRGIN. By FRA FILIPPO LIPPI. A.D. 1447.
On the right, the kneeling figure of the painter in the garb of a monk.



ADORATION OF THE MAGI.
By D. GHIRLANDAIO. A. D. 1487.



MADONNA AND CHILD.
By FRA FILIPPO LIPPI.



THE ANNUNCIATION.
By FRA FILIPPO LIPPI.



THE ANNUNCIATION.
By ALESSIO BALDOVINETTI.



VIRGIN IN ADORATION. By FILIPPINO LIPPI.

(to face p. 258).

This is one of Botticelli's finest works, painted after the description of a picture of Apelles. The scene is laid in a beautiful Renaissance building, on the decoration of which every resource of art has been expended. Through the lofty arches there is a distant view of a calm sea and sky. Gilded figures stand in the niches of the pillars, and every vacant space is adorned with reliefs which have a symbolical meaning.

In the middle is the figure of Calumny, richly attired, attended by Treachery and Malice, both busy dressing her hair. She holds a torch in her left hand, while with her right she is dragging a nude youth, the innocent victim of calumny. A ragged man representing Envy precedes the group, leading Calumny before the tribunal of the Unjust Judge who has ass's ears. The Judge sits on a throne listening to two female figures: Ignorance and Suspicion, who whisper their insidious advice into his ears.

On the left a hideous figure attired in black, symbolizing Remorse, turns round to look at the naked figure of Truth, who is invoking heaven against the fearful scene of violence and injustice enacted. Everything is movement and action throughout the whole composition; even the statues in the niches seem to take part in the drama. The meaning of this picture is supposed to refer to the way Savonarola was condemned and done to death.



THE CALUMNY OF APELLES. By BOTTICELLI. A. D. 1499.



HERCULES and the HYDRA. Painted by ANTONIO DEL POLLAIUOLO (1429-1498).



HERCULES and ANTÆUS.



ANNUNCIATION. By LEONARDO DA VINCI (an early work).

Leonardo da Vinci born in 1452, died at Amboise in 1519. Of noble physical type, he was endowed with a combination of intellectual qualities such as probably no other man possessed. Besides being a painter, he was likewise sculptor, poet, musician, moralist and philosopher (See page 58).

These wonderful little compositions of Hercules slaying the Hydra, and crushing Antæus are remarkable for the ardor and ferocious energy they display. "As you realise the suction of Hercules' grip on the earth," writes Berenson, "the swelling of his calves with the pressure that falls on them, the violent throwing back of his chest, the stifling force of his embrace; as you realise the supreme effort of Antæus, with one hand crushing down upon the head and the other tearing at the arm of Hercules, you feel as if a fountain of energy had sprung up under your feet and were playing through your veins." The very mixed pleasure caused by these panels is a kind of nervous vibration or hyperæsthesia.



BAPTISM OF CHRIST. By VERROCCHIO. The left angel is by Leonardo.



JUDITH with the head of Holofernes. Painted by BOTTICELLI.



ADORATION OF THE MAGI. (Unfinished). By LEONARDO DA VINCI. A. D. 1481.



MADONNA WITH ANGELS AND SIX SAINTS.
By SANDRO BOTTICELLI (1447-1510).

On the left: S. Catherine, S. Augustine and S. Barnabas. On the right: the Baptist, the Archangel Michael and S. Ignatius.



THE BIRTH OF VENUS.
By SANDRO BOTTICELLI.

The *Birth of Venus*, very similar in design and conception to the "Primavera" given on the opposite page, was probably painted for Giuliano de' Medici, and the Venus herself is supposed to be a portrait of the beautiful Simonetta Vespucci, mistress of that prince.

The newly-born goddess standing on a shell is wafted to shore by the breath of the Zephyrs. Her figure has a strange elusive beauty. On the flower-strewn shore the figure of Spring dressed in a white robe with blue corn-flowers holds out an embroidered mantle sown with daisies in which to wrap the nude form of the goddess. «Venus comes to earth» writes F. J. Mather, Jr., «with no joyous expectation. She glimpses unfulfilled desires, the eternally deferred goal of earthly love. She obeys a destiny with resignation and a pensive humility—almost asks pardon for the confusion she is fated to produce among mortals.»



MADONNA AND CHILD WITH POMEGRANATE.
By BOTTICELLI. Painted about A. D. 1470.



CORONATION OF THE VIRGIN.
Below, St. John the Evangelist, St. Augustine, St. Jerome and St. Eloy. By SANDRO BOTTICELLI.



PALLAS AND THE CENTAUR.
By BOTTICELLI.



MADONNA AND CHILD.
By BOTTICELLI.



ADORATION OF THE KINGS.
By FILIPPINO LIPPI (1457-1504).

This, perhaps the most important of Botticelli's pictures, was painted for Lorenzo the Magnificent to commemorate the tournament of Giuliano de' Medici, held in honor of the beautiful Simonetta Vespucci in 1475.

The *Return of Spring* to earth is an allusion to the reign of Lorenzo, and the new era of youth and joy which the 'Magnificent' had inaugurated.

In the centre of a grove of orange trees Venus (Simonetta?) stands presiding the scene. On the right from out a laurel grove the spring months come bearing flowers: March, cold and blue, blowing wind on to April represented by a transparently draped female figure who proceeds towards May (Flora); the latter, tall and erect, fully clad in a robe embroidered with flowers, scatters blossoms as she advances from a fold of her garment.

On the left is the group of the Three Graces, representing the joy and freshness of spring-time, on whom the little god of Love aims his arrows—spring being the period of courtship and mating. Next is Mercury (a portrait of Giuliano?) dispelling the clouds and gathering fruit.



THE RETURN OF SPRING. «PRIMAVERA.» By BOTTICELLI.



THE ANNUNCIATION. By BOTTICELLI. A. D. 1490.



CORONATION
OF THE VIRGIN
«THE MAGNIFICAT.»
By BOTTICELLI.

Painted about 1466 for Piero de' Medici and his wife Lucrezia. The two angels on the left holding the inkstand and the book, are portraits of their children Lorenzo and Giuliano.



ADORATION OF THE KINGS. By BOTTICELLI. A. D. 1467.

feet of the Child-Christ, in the centre Piero kneels with his back to the spectator, to his right Giuliano also kneeling, in a robe of white and gold. On the extreme left of the picture is Lorenzo the Magnificent at the age of 17, standing and holding a sword (which explains the meaning of the whole picture). The figure in yellow on the extreme right is supposed to be a portrait of Botticelli himself.

The *Adoration of the Kings* was ordered by Piero (il Gottoso) de' Medici as a votive offering to be placed in S. Maria Novella in gratitude for his escape from assassination in the conspiracy of Luca Pitti in 1466.

The picture is a glorification of the House of the Medici, and shows us three generations of the elder branch of the family surrounded by their friends including many eminent literary men.

Cosimo, Piero and Giuliano (father, son and grandson) represent the three kings (one old, one middle-aged and one young). Cosimo kneels at the



MADONNA AND CHILD AND SAINTS.
By FILIPPINO LIPPI. A. D. 1485.



MADONNA WITH SAINTS.

By FRA BARTOLOMMEO. A. D. 1512.

On the left of the picture: St. George in armour, St. Paul, St. Peter and St. Catherine of Siena receiving the ring from Jesus. On the right: St. Bartholomew with the book and the knife, St. Catherine of Alexandria kneeling and probably St. Dominic, St. Thomas Aquinas, St. Peter Martyr.



DECOLLATION OF ST. JOHN THE BAPTIST. A. DEL SARTO.



ADORATION OF THE SHEPHERDS. By L. DI CREDI.

Albertinelli's «Visitation,» the masterpiece of the master, is a remarkable example of the way in which mediocre artists, inspired by the teachings and companionship of the giants of the High Renaissance, often produced noble works.

Albertinelli born in 1474 was first apprenticed to Cosimo Rosselli and later became a pupil and friend of Fra Bartolommeo, who is said to have designed the original cartoon from which this work was painted.

The exceeding simplicity of the composition is its great charm. The group is arranged with masterly skill, the earnest reverential gaze of Elizabeth, as she bends forward to salute the future mother of the Saviour, is full of feeling and tenderness. Elizabeth's face is in deep shadow, her subordination to Mary is further accentuated by the slight inclination of her head. The blending of the colours and the drapery are managed with simplicity and great skill. The grandeur, power and grace, and depth of expression in the two figures are quite extraordinary.

The subject of the picture is taken direct from the actual gospel narrative. It is Luke who tells us the episode of the Visitation or Salutation of Elizabeth. «And Mary arose and went up into the hill country in haste, to the house of her cousin Elizabeth, and saluted her.» And thereupon Elizabeth exclaimed, «Whence is this to me, that the mother of my Lord should come to me?» And Mary broke forth into the wonderful hymn of the Magnificat, which has been sung ever since in the churches throughout Christendom. The moment chosen by artists for the representation of the episode is always the one when Elizabeth steps forward to greet and embrace the Blessed Virgin.



THE VISITATION.

By MARIOTTO ALBERTINELLI. A. D. 1503.

Ridolfo Ghirlandaio's «Translation of St. Zenobius» presents a remarkable miracle which occurred near the Baptistery of Florence in the year 490.

It is related that when the remains of S. Zenobius were being carried from the first resting-place in the church of San Lorenzo to the cathedral, the people crowded round the bearers and pressed upon the bier in order to kiss the hands or touch the garments of their beloved old bishop. In passing through the Piazza del Duomo the body of the saint was pushed aside and accidentally touched an old and withered elm tree that stood close by the Baptistery, and suddenly the tree put forth fresh leaves and flowers. The tree was immediately hackled by the people, anxious to take home relics of the miracle, and a stone pillar with a little iron tree nailed on it now marks the spot where the event took place.



TRANSLATION OF ST. ZENOBIOUS.

By RIDOLFO GHIRLANDAIO. A. D. 1517.



THE MADONNA DELLE ARPPIE
with St. Francis and St. John the Evangelist. By ANDREA DEL SARTO. A. D. 1517.

This Madonna, called of the *harpies* from the figures at the corners of the pedestal, is the masterpiece of Andrea del Sarto, the greatest colourist of the Florentine school. The Madonna, with her eyes cast down, stands statuesquely; she holds a book resting on her thigh, on which the Infant Christ steps, as with childish grace and playfulness he climbs her neck. The companion figures, St. Francis and St. John the Evangelist, stand on either side; two little angels support the Virgin, whose face is a highly idealized portrait of the painter's wife, while the Evangelist on the right, is believed to be a portrait of the master himself.

In this picture the full type of the Renaissance was attained. The composition is well balanced, the extremities of the figures admirably drawn, the pictorial richness unsurpassed: nothing can exceed the harmonious fusion of tones in which the outlines of the work are almost obliterated.

Andrea Del Sarto was one of the most distinguished painters of the Renaissance. He composed skilfully and gave movement to his figures bathing them in a soft and luminous light. He painted also many extensive works in fresco which placed him in the foremost rank amid his contemporaries. Chaste and severe in style, masterly in design, clear and well ordered in composition and arrangement, these frescoes unite some of the best qualities of the art of the fifteenth century with the larger aims of that of the sixteenth.



THE ADORATION OF THE MAGI. FLIGHT INTO EGYPT. A. D. 1423.
By GENTILE DA FABRIANO (1360-1440).



MARTYRDOM OF ST. SEBASTIAN.
By GIROLAMO GENGÀ of Urbino (1476-1551).

St. Sebastian, was born in the third century and served in the Roman army. He was secretly a Christian, and comforted Christian prisoners; converted the prefect of the city and many others, and was condemned to be shot to death by Diocletian. The archers having pierced him with many arrows left him for dead, but a devout widow, who came to bury his body, found that life had not departed. She tended him and when he recovered he confronted the emperor and denounced his gods and was thereupon beaten to death with clubs.



BATTISTA SFORZA. FEDERIGO DI MONTEFELTRO.
Portraits painted by PIERO DELLA FRANCESCA. A. D. 1466.



THE HOLY FAMILY.
By LUCA Signorelli (1441-1523).



SCENE FROM THE LIFE OF ST. BENEDICT.

Predella paintings by NEROCIO DI BARTOLOMEO LANDI (1447-1500).



SCENE FROM THE LIFE OF ST. BENEDICT.



THE ASSUMPTION. By PERUGINO. A. D. 1500.

This noble altarpiece is one of Perugino's finest and most characteristic works. The composition, according to the conventional idea of the subject, is divided into two parts,—the heaven above and the earth beneath. The Virgin is represented in a *mandorla*, surrounded by cherubs and angels. Her attitude and expression of ecstatic adoration as well as the pose of her hands, are all characteristic of Perugino. Above is the Almighty in a circle with adoring angels. In the lower portion of the picture are four Lombard saints, as spectators of the celestial mystery above. These are (from left to right): the Cardinal Saint Bernard degli Uberti; Saint Giovanni Gualberto, the founder, represented with a cross and a crutch; Saint Benedict, the patriarch, holding the rod; the Archangel Michael. The latter's face is one that often recurs in Perugino's pictures and is said to be a portrait of the master's wife. The work executed in oil on wood was painted for the high altar of the suppressed monastery of Vallombrosa. The artist has inscribed his name below, with the date: PETRUS PERUSINUS PINXIT AD MCCCC.



DESCENT FROM THE CROSS.
Begun by FILIPPINO LIPPI. Completed by PERUGINO.

PERUGINO (Pietro Vannucci) was born in 1446 and died 1524. He owed much of the excellence of his works to the Florentine painters (Verrocchio?). He had an instinct for large, airy compositions, and golden transparent colours, an exquisite sense of reverie and ecstasy, but he could not represent movement.



THE ARCHANGEL.
By MELOZZO DA FORLÌ.



FRANCESCO DELL'OPERA.
By PERUGINO.



THE VIRGIN WITH SS. SEBASTIAN AND JOHN THE BAPTIST. — Painted by PERUGINO. A. D. 1493.



LORENZO THE MAGNIFICENT.
Grand-son of Cosimo the Elder.
Painted by VASARI.



HOLY FAMILY.
By BRONZINO (1502-1572).



COSIMO THE ELDER.
Surnamed "Father of his Country."
Painted by PONTORNO.



GARZIA DE' MEDICI. By BRONZINO.
Son of Cosimo I.



ELEONORA OF TOLEDO. By BRONZINO.
Wife of Cosimo I.



MARIA DE' MEDICI. By BRONZINO.
Daughter of Cosimo I.



THE VIRGIN AND ST. ANNE.
After the original by Leonardo in the Louvre.



MADONNA ENTHRONED.
By ROSSO FIORENTINO († 1541).



ADORATION OF THE SHEPHERDS.
By HONTHORST (Gherardo delle Notti).



THE MADONNA DEL CARDELLINO
(of the Goldfinch). By RAPHAEL.
Painted A. D. 1506. (Florentine period).

The *Madonna del Cardellino*, is one of Raphael's most charming compositions, and belongs to his Florentine period. Our Lady, with Jesus and the child Baptist is full of simplicity and divine grace. The pyramidal grouping is superb, the well proportioned figures are so delicately painted, and with such accuracy that 'they seem of living flesh rather than drawn and coloured.'

Raphael's works are generally divided into three periods or "manners." The first, or Umbrian manner, acquired when a pupil of Perugino, was characterized by careful, minute, clear handling, and golden transparent colours. The second, or Florentine manner, began with his first visit to Florence, and his intercourse with the great artists there, who awakened new ideas in him of the wider boundaries of Art; it was a development of his early style, which put him on a parity with older contemporaries. The third, or Roman manner, developed after he went to Rome (1509), was a complete reconstruction of his style, almost a new school of painting, so powerful and broad did it become. Abandoning the tender smoothness of the early work, he took that grandeur of outline and composition, and richness of colour which characterize all his works of this last period.



ST. JOHN PREACHING. By RAPHAEL.



THE ANNUNCIATION. By LORENZO DI CREDI.

legs bent under her, she crouches on the ground and reaches over her shoulder for the Child, whom Joseph, seated in the background, hands to her—a tangle of figures, curiously crowded in action. The drawing, however, displays Michelangelo's complete knowledge of anatomy, and the artist's thorough mastery of action in a very limited space.

This is the only existing easel painting which Michelangelo finished. It was painted for Angelo Doni, a rich merchant noted for his sharp dealing; who, having agreed to pay 70 ducats, on receipt of the work refused to pay more than 40; whereupon Michelangelo claimed double the amount fixed, which Doni eventually paid.

'The Madonna' writes the art critic Wölfflin, 'is a masculine woman with mighty bones, her arms and feet bare. Her



HOLY FAMILY. By MICHELANGELO. A. D. 1504.

The figures are skilfully conceived while the sharply defined outlines give to the picture the aspect of a painted relief. 'Michelangelo saw nothing, interpreted nothing on exactly the same lines as anyone who had preceded or followed him.'

The figures are skilfully conceived while the sharply defined outlines give to the picture the aspect of a painted relief. 'Michelangelo saw nothing, interpreted nothing on exactly the same lines as anyone who had preceded or followed him.'



JOSEPH LED TO PRISON. By FRANCESCO GRANACCI.

This panel formed part of a Bridal Chest. The landscape is admirable, the drawing masterly, the colour soft and pleasing.



PERSEUS LIBERATING ANDROMEDA FROM THE SEA MONSTER.
Painted by PIERO DI COSIMO (1462-1521).



THE VIRGIN IN SORROW.
MATER DOLOROSA. (Blue Madonna).
By SASSOFERRATO (1605-85).

Baroccio's "Madonna del Popolo," represents the Virgin in the sky, interceding with her Son on behalf of some pious noblemen below who are giving alms to widows, children and the poor.



THE "MADONNA DEL POPOLO."
By FEDERIGO BAROCCIO. A. D. 1579.



EVANGELISTA SCAPPI.
By FRANCESCO FRANCA.
(Bolognese School).

This self-complacent gentleman of Bologna, quaintly holding a scroll upon which his name is inscribed, is the masterpiece of the painter.



PORTRAIT OF A LADY.
Florentine School.



SALOME. By BERNARDINO LUINI.

The picture of Salome is one of the best works of Luini who has constantly used this face with its seductive beauty to represent equally the perversion of Salome, or the purity of the Virgin. Painters seldom have more than one type of female beauty. Bernardino Luini was the most popular of Leonardo's disciples. So much of the latter's characteristics appear in this picture that it was at one time attributed to him.



PORTRAIT OF G. G. SFORZA.
By AMBROGIO DE PREDIS (?)



BACCHANTE. By ANNIBALE CARACCI (1560-1609).



SUSAN AND THE ELDERS. By GUIDO RENI (1574-1642).



REPOSE ON THE FLIGHT INTO EGYPT.
By CORREGGIO.

Correggio's "Madonna adoring the Child" is one of the master's most exquisite works. It was presented by the Duke of Mantua to Cosimo II. de' Medici and placed in the gallery in 1617. While having the semblance of a devotional picture there is nothing to mark the scene as a religious one,—it is simply a mother enraptured in the contemplation of a playful child. However, the delicate grace of execution, the mastery in the treatment of color and light and shade is so incomparable that the artist well deserves the title given him of "il re della luce."

Correggio (Antonio Allegri), so named from his native village near Modena, was born in 1494. Very little is known of his early life, he probably was influenced by Titian and the painters of Mantua and Modena. He soon gave proof of very great technical ability. His works are distinguished by the most beautiful handling of chiaroscuro; by means of ingenious contrasts he



MADONNA ADORING THE CHILD
OR "NATIVITY."
By CORREGGIO (1494-1534).

creates effects of the most dazzling brilliance and the darkest shadow; his flesh tones are rich and warm, or cool and opalescent, with infinitely subtle modulations and transitions.



RECLINING VENUS. By TITIAN. A. D. 1538.

Titian's "Reclining Venus" painted about 1538 for Francesco Maria I. Duke of Urbino, is believed to be an idealized portrait of his wife, the Duchess Eleonora Gonzaga. This superb painting recalling Giorgione's *Sleeping Venus* now in the Dresden Gallery, is described by Crowe and Cavalcaselle thus: "We may fancy her to have bathed and to be waiting for her handmaids, who are busy in the room, one of whom removes a dress from a chest....

Nature, as Titian represents her here, is young and lovely, but conscious and triumphant without loss of modesty. The flesh is not marbled or cold, but sweetly toned. Perfect distribution of space, a full harmony of tints, atmosphere both warm and mellow."



PORTRAIT OF CATHERINE CORNARO.
Painted by TITIAN.



"LA FLORA." By TITIAN.
Painted about 1516.

Titian Vecellio was born at Pieve di Cadore in 1477. In his youth he was placed in Giovanni Bellini's studio to study painting; there he met Giorgione with whom he associated and from whom he inherited his splendour of colour, while surpassing him in fertility of invention. This greatest of Italian painters combined in himself the multiple pictorial gifts of the Venetian school, and in his long career essayed every class of subject pagan mythology and sacred pictures, while in his portraits, he presents to us humanity in its noblest and most beautiful forms. He died in 1576.



THE VIRGIN AND CHILD, WITH ST. ANTHONY ABBOT.
Oil painting by TITIAN.



ALLEGORY OF THE CHURCH. By GIOVANNI BELLINI.

Bellini's « Allegory of the Church » is an illustration of a 14th century French poem entitled « Man's Pilgrimage. » To the extreme left of a quadrangular space, paved with fine marbles and surrounded by a railing, is the Madonna enthroned, without the Infant Saviour. Beside her kneels S. Catherine of Alexandria, crowned, and on the left S. Catherine of Siena. Behind the railing, as though guarding the enclosure, are S. Paul with his sword, and, near the open gate, S. Peter.

In the centre of the enclosure is the Tree of Life from which nude children, symbolic of human souls, pluck fruit. To the extreme right stand S. Job and S. Sebastian, the two great plague saints. Beyond stretches a poetical landscape with opalescent lake and steep mountains, buildings and woods, apparently symbolic of the world and its difficulties. Here are seen a centaur symbol of vicious inclination; a hermit in his cell, indicating the best refuge for such temptations. This enigmatical picture, remarkable for the depth and richness of colouring, is unique among Bellini's numerous works.



THE LAST SUPPER. By BONIFAZIO VERONESE.



A KNIGHT. By GIORGIONE.



THE DEATH OF ADONIS. By SEB. DEL PIOMBO.



PORTRAIT OF A MAN.
By G. B. MORONI. († 1577).



MOSES: The Ordeal of Fire.
By GIORGIONE.



ENRICHETTA, Princess of Modena.
By ROSALBA CARRIERA.



PORTRAIT OF A LADY.
By SEBASTIANO DEL PIOMBO.

The subject of the above picture is taken from an old Rabbinic legend which goes as follows. When Moses was 3 years old Pharaoh's counsellors advised that he should be slain. The King objected that the babe was too young and innocent, and to decide the point a ruby ring and burning coals were set before the child. If he should take the ring it was an omen that he knew right from wrong and should be slain; but if the coals, his life would be spared. When the child saw what was set before him he reached out for the ring, but the Angel Gabriel, present in disguise, turned his hand aside and Moses took a hot coal and put it into his mouth. His tongue was so burnt that while he lived he never was able to speak distinctly.

Sebastiano del Piombo's fine portrait of a lady, dated 1512 was formerly erroneously attributed first to Raphael then to Giorgione. It is now believed to be a likeness of Beatrice of Ferrara, a popular "improvisatrice," distinguished for her mental powers. The colouring is warm and pleasing.



ESTHER IN THE PRESENCE OF AHASUERUS.
Painting by PAOLO VERONESE.



MARTYRDOM OF S. JUSTINA. *By P. VERONESE.*



THE ASCENSION.

THE ADORATION OF THE MAGI.

THE CIRCUMCISION.

Triptych painted about 1464 by ANDREA MANTEGNA (1436-1506). (Paduan School).

This magnificent triptych, is one of the finest and most carefully executed works of Mantegna. Painted about 1464 for the chapel of the Ducal Palace of the Gonzagas at Mantua, it was sold to the Medici and placed in this gallery in 1632. The scenes are most exquisitely painted and finished throughout like a miniature; in the 'Adoration' the perspective is cunningly enhanced by the curved shape of the panel; the scene of the 'Circumcision' is treated with great feeling and realism,—the little S. John, who sympathetically averts his head, is of special charm and truth to nature; the 'Ascension' is less perfect.



LEDA WITH THE SWAN. *By TINTORETTO (1518-92).*



VIEW OF VENICE. *By CANALETTO.*

Photo ALINARI, ANDERSON, BROGLI



THE ADORATION OF THE SHEPHERDS. On either side the family of the donor presented by their Patron Saints.
Triptych by HUGO VAN DER GOES († 1482). (*Flemish School*).
Painted in 1476 at Bruges for Tommaso Portinari, a rich Florentine merchant agent for the Medici in that city.



TRIPTYCH by NICHOLAS FROMENT.

In the centre, The Raising of Lazarus; on the left, Martha at the feet of Christ; on the right, the Magdalene anoints Christ's feet.



THE MORNING MEAL. By JAN STEEN,

who was one of the most celebrated of the Dutch *genre* painters. He was the son of a brewer and combined the trades of painter and publican.



DEPOSITION OF PIETA.
By ROGER VAN DER WEYDEN.



ST. BENEDICT.
By HANS MEMLING.



EQUESTRIAN PORTRAIT OF FRANCIS I.
By FRANÇOIS CLOUET.



PORTRAIT OF MARIE ADELAIDE (as Diana).



PORTRAIT OF ANNA HENRIETTE (as Flora).

The daughters of Louis XV. of France painted by JEAN MARC NATTIER.

Nattier (1685-1766) was a favourite court portrait-painter. The palace at Versailles is filled with his portraits of the daughters of Louis XV. and though, perhaps, a little monotonous in his grace, he has left us many delicious portraits of royal dames and court beauties.



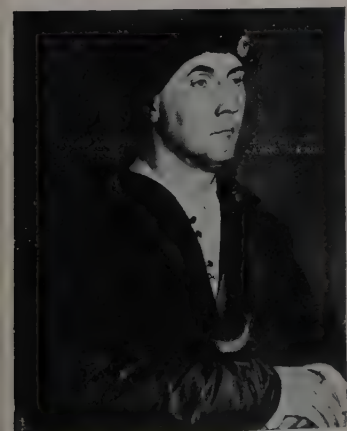
ADORATION OF THE KINGS.
By ALBERT DURER.



EMPEROR CHARLES V.
By VAN DYCK.



ISABELLA BRANT. By RUBENS.
(Rubens' first wife).



PORTRAIT OF RICHARD SOUTHWELL.
By HOLBEIN the Younger.



THE EVENING MEAL.
By VAN MIERIS.



PORTRAIT OF AN OLD MAN.
By REMBRANDT.

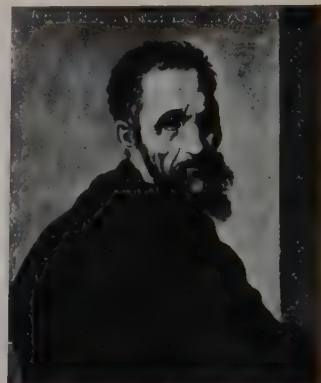
The Uffizi Gallery has a large collection of admirable paintings of Flemish, Dutch, French, and German masters. Conspicuous among these are works by Hugo van der Goes, Roger van der Weyden, Memling, Rembrandt, Rubens, Metsu, Jan Steen, Albrecht Dürer, Holbein, Watteau, Boucher, Nattier, Claude Lorrain, and others.



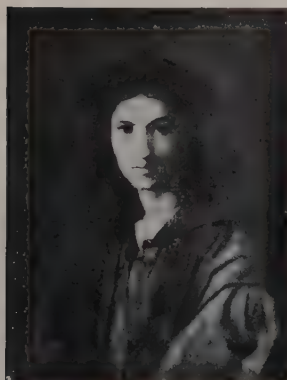
LEONARDO DA VINCI.
Painted by himself.
(1452-1519).



RAPHAEL OF URBINO.
Painted by himself.
(1483-1520).



MICHELANGELO BUONARROTI.
Born at Caprese, died at Rome.
(1475-1564).



ANDREA DEL SARTO.
Painted by himself.
(1487-1531).

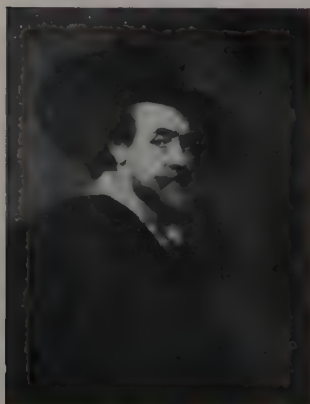


TITIAN VECELLIO.
Painted by himself.
(1477-1576).



ELISABETH VIGÉE LE BRUN.
Painted by herself.
(1755-1842).

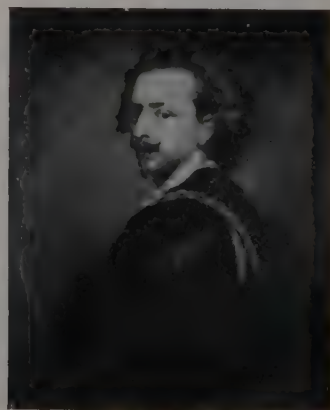
The Uffizi Gallery possesses a large, unique collection of portraits of distinguished artists from all countries, from the fifteenth to the twentieth centuries. These remarkable works, chiefly painted by the artists themselves whose names they bear, constitute one of the attractions of the gallery.



PORTRAIT OF RUBENS.
Painted by himself.
(1577-1640).



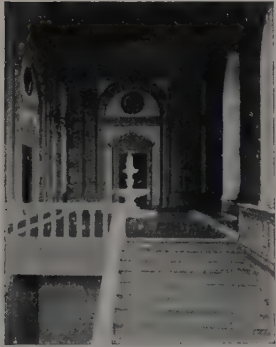
PORTRAIT OF REMBRANDT.
Painted by himself.
(1606-1669).



PORTRAIT OF VAN DYCK.
Painted by himself.
(1599-1641).



THE PALAZZO PITTÌ. Begun by Luca Pitti in 1440 from designs by BRUNELLESCHI.



Staircase leading to the Picture Gallery. The marble fountain is by DONATELLO.

ficial lakes. The luxuriant growth and bloom, the stillness of the place, the pure, perfumed air,—all these lend to the Boboli Gardens an atmosphere of delight and beauty which fills and soothes the soul unspeakably.

THE PITTÌ PALACE, was occupied by the King of Italy when Florence was the capital of the kingdom (1865-71). The edifice was begun in 1440 by Luca Pitti, a wealthy citizen of Florence, who at that date was one of the chief rivals of the Medici. After the failure of the conspiracy against Piero in 1466 (page 261), Luca lost his power and influence and the building remained unfinished till 1549 when it was sold to the Medici Grand-dukes who gradually completed it and made it their residence.

To Brunelleschi, a creator and originator in architecture, is due the design of this splendid palace which represents the first and most colossal attempt on record, to construct an artistic façade out of unhewn blocks of stone. The huge masses of stone are only cut at the corners, and the rest of them being left rough give an increased effect of vastness and ruggedness; they recall the Cyclopean walls which surrounded the cities of the Etruscans.

Only the central part of the palace dates from the 16th century, the wings were added in the 17th century. The whole front as it stands to day is 672 feet long and 119 feet high, each storey is 49 feet in height. At the time of the Medici the palace was called the Grand Ducal Palace and later the Royal Palace.

The Boboli Gardens, extending on the hillside behind the palace, were planned in the 16th century. A cypress alley leads right through these gardens, and as it rises, a beautiful and widespread view of Florence is obtained. Cypress, laurels, stone pines, oleanders, myrtle, ilex, flowers.... bloom everywhere. Beautiful marble fountains, where colossal river-gods let the water drip gently from their urns, rise from the midst of artificial lakes. The luxuriant growth and bloom, the stillness of the place, the pure, perfumed air,—all these lend to the Boboli Gardens an atmosphere of delight and beauty which fills and soothes the soul unspeakably.



Fountain. By TADDA.



Fountain in the Boboli Gardens.



The Grotto. By BUONTALENTI.

In the back of the Pitti Palace is a great courtyard surrounded on three sides by the building, while on the fourth side is a stone terrace one storey high on which is a beautiful fountain by Taddeo Baldi. Next to this is the so-called Amphitheatre, an open space enclosed by oak-hedges and six rows of seats. This Amphitheatre, large enough to accommodate four thousand spectators, was used for open air festivities of the court.



HALL OF THE ILIAD.



HALL OF SATURN.

The PITTI GALLERY, located in the left wing of the palace, contains about five hundred paintings most of which are masterpieces by the greatest masters in painting. This invaluable collection was (like the Uffizi's) formerly the property of the Medici who, for hundreds of years, devoted much time and money to it.

The pictures are arranged in a suite of six halls and several smaller rooms, all splendidly adorned with allegorical ceiling-paintings, whence their names are derived.

The ceiling of the first apartment, the Hall of the Iliad, was painted by *Sabatelli* in 1819, and represents « Olympus. » Here the gods are gathered around Jupiter who forbids them to mingle in the fight between the Greeks and the Trojans. In the lunettes is represented the story of Juno: the goddess visiting Venus; Juno awakening Morpheus; Juno in the presence of Jupiter; Neptune rising from the waves; Jupiter conversing with Juno; Hector carried from the battlefield is being revived by Apollo; the burning of the Greek fleet.

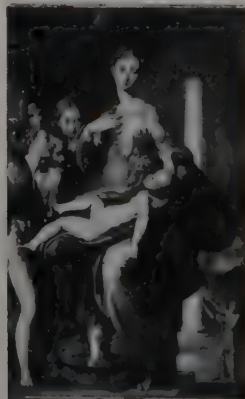
The ceilings of the next five rooms denominated from the planet which, according to the fancy of the artist was to denote one of the virtues or excellences of Cosimo I., were painted by Pietro da Cortona about 1640. Thus, Saturn—symbolizes the duke's prudence and sagacity; Jupiter—his majesty and powers of government; Mars—his energy and successes in war; Apollo—his splendour and patronage of the Arts; Venus—his loving and lovable (?) nature.



"OLYMPUS" Fresco by SABATELLI.
Ceiling of the Hall of the Iliad.



LA DONNA GRAVIDA.
By RAPHAEL.



MADONNA WITH THE LONG NECK.
By PARMIGIANINO.



PORTRAIT OF A LADY.
By RIDOLFO GHIRLANDAJO.



ASSUMPTION OF THE VIRGIN.
Altarpiece by A. DEL SARTO. A. D. 1526.

Andrea del Sarto's «Assumption of the Virgin,» a noble example of the master's beautiful colouring, was painted for the cathedral of Cortona and brought to Florence in 1639.

The Virgin is seated amid vapoury clouds above, her hands joined in adoration. She is borne up towards heaven by most lovely angels who proclaim the glad tidings to the Apostles below.

The Apostles, gathered round the Virgin's tomb, are looking up in wonder and astonishment. Conspicuous among them is S. Thomas in the centre holding up his left arm as if in expectation of the Virgin's Sacred Belt. In the foreground, kneeling, are S. Margaret of Cortona on the right, and S. Niccolò of Bari with his three golden balls on the left. The face of the Virgin is a likeness of Andrea del Sarto's wife whom the master painted again and again in all his Madonnas.

The subject of this picture, presenting the final scene of the Virgin's life on earth, is very frequently represented in sacred art. According to the old legend, while Mary was living in the home of John on Mount Sion, an angel appeared to her and told her, on the part of her son, that after three days her soul should depart from the flesh and reign with the Lord for ever. And Mary gave thanks to God and begged that the Apostles might be assembled at her death. And thus it happened. Just before the death of the Virgin, the Apostles were miraculously transported in clouds from the various places where they preached and collected before the door of Mary. And towards nightfall, on the third day, Jesus appeared and the soul of Mary left her body, and was received into the arms of her Son, and together they ascended into heaven. But the body remained upon the earth and the Apostles reverently laid it in a tomb in the valley of Jehoshaphat and watched beside it for three days, until the Lord appeared with a multitude of angels, raised up



The Angel refusing the Gifts of Tobias.
By BILIVERTI.

Tobias had been sent on a mission by his father Tobit who was afflicted with blindness. He was accompanied by a stranger, who it transpired, was the Archangel Raphael disguised. Under his direction, the mission of Tobias was an entire success, and he returned home with the heart, the liver and the gall of a fish which miraculously healed his father's blindness. The artist has chosen the moment when the stranger reveals his identity, and explains to them his great message.



The VIRGIN appearing to St. Philip.
By CARLO MARATTA.



A PRINCE OF DENMARK.
By JUSTERMANS.



PHILIP IV. OF SPAIN.
By VELASQUEZ.



VIEW OF THE HALL OF SATURN.

Raphael's «*Madonna della Sedia*,» is the most popular picture of the Pitti Gallery. The Virgin, seated on a low chair, whence the name, holds the Child on her lap; the little St. John at her side folds his hands in prayer. «*Its chief charm,*» says Hilliard, «*is in its happy blending of the divine and the human elements. Some painters treat this subject in such a way that the spectator sees only a mother caressing her child: while by others the only ideas awakened are those of the Virgin and the Redeemer. But heaven and earth meet on Raphael's canvas, the purity of heaven and the tenderness of earth. The round, infantile form, the fond, clasping arms, the sweetness and the grace belong to this world: but the faces, especially that of the Infant Saviour, in whose eyes there is a mysterious depth of expression...*, are touched by the light from heaven, and suggest something to worship as well as something to love.»

The colouring is warm and beautiful; the composition drawn with great freedom, notwithstanding the compression of the group, which is adapted to a closely fitting frame.

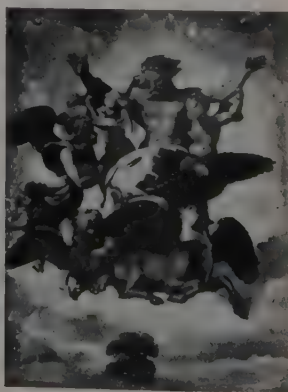


MADONNA
DELLA SEDIA
(of the Chair)

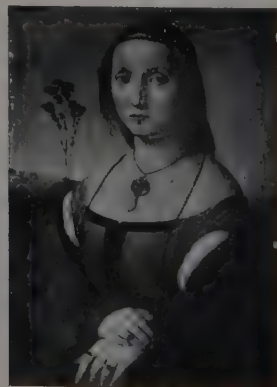
By RAPHAEL
A. D. 1512.



PORTRAIT OF ANGELO DONI.
Painted by RAPHAEL.



VISION OF EZEKIEL.
Painted by RAPHAEL.



MADDALENA DONI.
Painted by RAPHAEL.



THE MADONNA DEL GRANDUCA. By RAPHAEL. A. D. 1505. (*Florentine period*).

This is one of the master's most exquisite pictures. It speaks to the heart and captivates us chiefly by the half-concealed beauty of the Madonna who holds the Child tranquilly in her arms, and looks down in deep thought. Painted in light colours and modelled with extraordinary delicacy, the Virgin has all the pensive sweetness and reflective sentiment of the Umbrian school, while the Infant is loveliness itself.

The picture was kept in the private apartment of the Grand-Duke Ferdinand III. who so esteemed it that he carried it with him wherever he travelled. Hence the name.



THE DEPOSITION FROM THE CROSS.
By PERUGINO. A. D. 1495.



MARY MAGDALENE.
By PERUGINO.



GROUP OF SAINTS (DISPUTA).
Painted by ANDREA DEL SARTO. A. D. 1518.

From left to right : St. Augustine, St. Lawrence, St. Peter Martyr and St. Francis; left St. Sebastian, right Mary Magdalene kneeling.

Perugino's « Deposition from the Cross » is justly considered one of the noblest works of the master. The composition is truly fine and simple, and the whole treatment of the subject is deeply sympathetic and sincerely human. The figures collected round the Saviour are gracefully drawn; their mournful faces varying in intensity of grief, the poses of the heads, the distant, lovely landscape are all characteristic of Perugino.

The dead body of Christ lying on a white cloth is sustained by Joseph of Arimathea while the Magdalen supports his head. The Virgin mother holds his left arm and wistfully gazes into her son's face. Behind the Magdalen, standing, is Mary Cleophas with raised hands; behind the Virgin, kneeling, is Mary Salome, and next to her, also kneeling, is Nicodemus holding the lower part of the shroud. On the extreme left, standing, are S. John and the wife of Zebedee, and on the extreme right are three figures, one of whom holds the three nails of the Passion in his left hand.

The picture was painted in 1495 for the nuns of the convent of S. Chiara. A rich Florentine merchant so admired the work that he offered the nuns three times what they had paid for it if they would sell it to him, at the same time promising them a replica by Perugino himself. The offer was refused; at the suppression of the convent the picture was eventually brought to the Pitti.



THE RISEN CHRIST WITH THE FOUR
EVANGELISTS. By FRA BARTOLOMMEO.



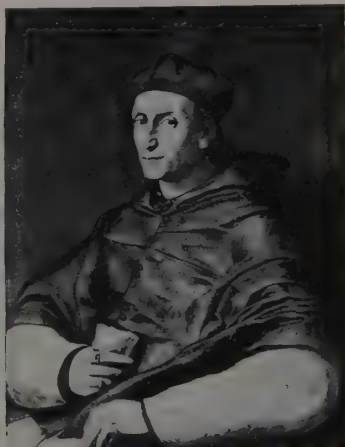
ANNUNCIATION. By A. DEL SARTO.



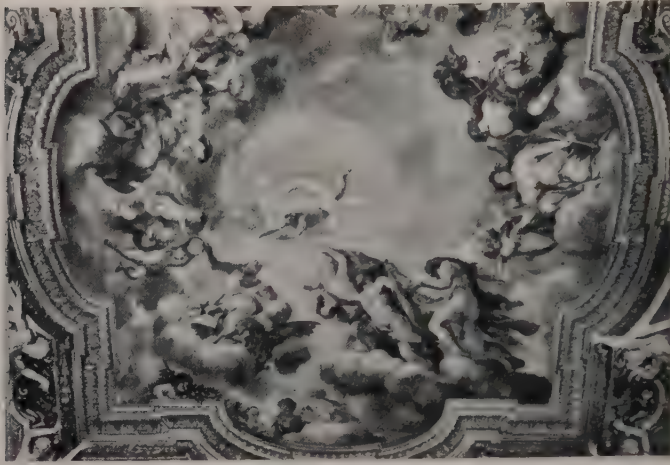
Portrait of CARDINAL INGHIRAMI.
By RAPHAEL.



MADONNA DEL BALDACCHINO.
Altarpiece by RAPHAEL.

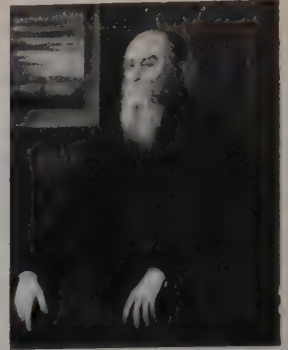


Portrait of CARDINAL BIBBIENA.
By RAPHAEL.



CEILING FRESKO. By P. DA CORTONA. (*Sala di Giove*).

The ceiling fresco represents: Hercules and Fortune leading Cosimo I. into the presence of Jupiter to receive the crown of Immortality.



PORTRAIT OF VINCENZO ZENO.
By TINTORETTO.

This very living portrait of a Venetian nobleman, is one of Tintoretto's best works. Through the window is a view of the lagoons. Inscribed: VINCENTIUS ZENO ANNO ÆTATIS SVE LXXIII.



ST. JOHN THE BAPTIST.
By ANDREA DEL SARTO.

Fra Bartolommeo's «Deposition» was painted for the Augustinian convent outside the Porta S. Gallo. This noble work, the masterpiece of the artist, is one of the most impressive Depositions in the world of Art. The lifeless form of Christ, supported by S. John, is drawn with perfect anatomical accuracy. The expression of the Saviour's face, is touchingly sad and dignified. The gentle resignation of the sorrowing Virgin, tenderly holding the head of her dead Son while she stoops to kiss his forehead, and the passionate grief of the Magdalen, who has thrown herself a the feet of the Lord, are given with simple truth of nature.



DEPOSITION OR PIETÀ.
Painted by FRA BARTOLOMMEO (1475-1517).



LA BELLA. By TITIAN. A. D. 1536.

can also be recognised in Titian's Venus in the Uffizi (p. 269). "The eye is grave, serene, and kindly, the nose delicate, the mouth divine." The picture was taken to Paris in the 18th century when the background was entirely repainted.



PORTRAIT OF ANDREA DEL SARTO AND HIS WIFE.
This is the only real portrait of the master's wife.

Titian's "La Bella," is one of the finest portraits ever produced. It was painted about 1536 and is probably a likeness of the Duchess Eleonora of Urbino, whose features



THE THREE FATES.
By ROSSO FIORENTINO.
This picture was formerly attributed to Michelangelo.



ANNUNCIATION. By A. DEL SARTO (1511).

Andrea del Sarto's "Annunciation" given above is the best of the many pictures of the same subject painted by the master. The position of the Virgin here is reversed from familiar usage. She stands at the left and is separated from Gabriel by a little *priedieu* upon which is an inscription which may be thus translated: "Andrea del Sarto has painted thee here as he carries thee in his heart and not as thou art Maria to propagate thy glory and not his fame." The face of the Virgin, as usual, is a likeness of the master's wife. In the background is seen the portico of a Renaissance house, on the balcony above are two figures watching a youth bathing (?).



THE THREE AGES OF MAN.
Painted by LORENZO LOTTO, about 1508.



THE "DONNA VELATA."
By RAPHAEL.



NYPHS AND SATYRS. By RUBENS.

A crowd of satyrs and nymphs are seen in violent struggle. "All laws are disregarded, and the satyrs are capturing any one whom they can." On the ground lies a dead deer, from which may be inferred that the satyrs were returning from a hunting expedition and have fallen in with the nymphs.



A MUSICAL CONCERT. By GIORGIONE (1478-1510).
Some authorities now attribute this to Titian.

The "Concert" is considered one of the masterpieces of Giorgione, though some authorities now attribute it to Titian.

The principal figure, an Augustine monk with the face of an ascetic, has evidently struck a rich chord on the harpsichord and turns to his companion. His gesture and expression tell an entire tale.... The modelling of his face is masterful; the two figures on the side are but accessories to the central musician. "The whole interest of his face," writes Symonds, "lies in its concentrated feeling—the very soul of music, as represented in Robert Browning's 'Abt Vogler,' passing through his eyes."

"The Donna Velata," the lady with the veil, whose luminous eyes seem to sparkle with vitality, is said to be a portrait of the "Fornarina," (?) the woman Raphael loved, and to whom he addressed his sonnets.

The resemblance between this portrait and the Virgin in the Sistine Madonna at Dresden, justifies the surmise that the same model sat for both pictures. The beauty of the woman is great, but it is not the beauty of a courtesan. Her bearing is dignified and her eyes are not searching, but firm and clear. She wears a beautiful gown over a shirt of fine white linen, a necklace made of a set of oval medallions, and a pendant fastened to her brown hair. The richness of her costume, however, is subdued by the solemn simplicity of the enframing veil.

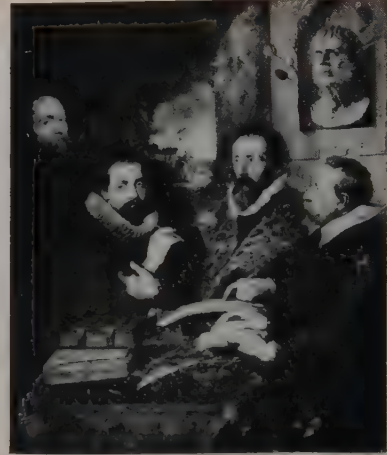


HOLY FAMILY.
By RUBENS.



CONSEQUENCES OF WAR. *Allegory* by RUBENS. A. D. 1625.

This picture, one of Rubens' masterpieces, exhibits nearly all the qualities peculiar to the master's style. In the centre Mars, clad in armour unheeding the prayers of Venus, tears himself away from her and follows Alecto, who with the torch of Discord in her hand, leads and urges him on. The Sciences, the Fine Arts are dashed to the ground and trampled upon; thus, the open book beneath the foot of Mars is an allegory of "Study," the woman with a broken lute symbolizes "Harmony," while the figure holding aloft a compass "Architecture." Behind these is "Charity" grasping a babe in her arms and trying to take him away from the dangers of war. In the air, on the extreme right are seen the emblematic figures of Famine and Pestilence. On the left of the picture is the open portal of the Temple of Janus, and Europe, bewailing the inevitable miseries of war, appeals to heaven with upstretched arms. Here Rubens intended to impress upon the mind of the spectator what sad and grievous consequences come from war.



FOUR PHILOSOPHERS. By RUBENS.



HOLY FAMILY OF
MADONNA DELL'IMPAZZATA.
By RAPHAEL.



HOLY FAMILY.
By A. DEL SARTO.



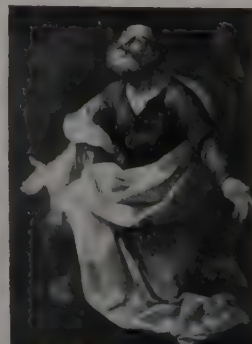
CARDINAL BENTIVOGLIO.
By A. VAN DYCK.



ST. JEROME.
By P. POLLAIUOLO.



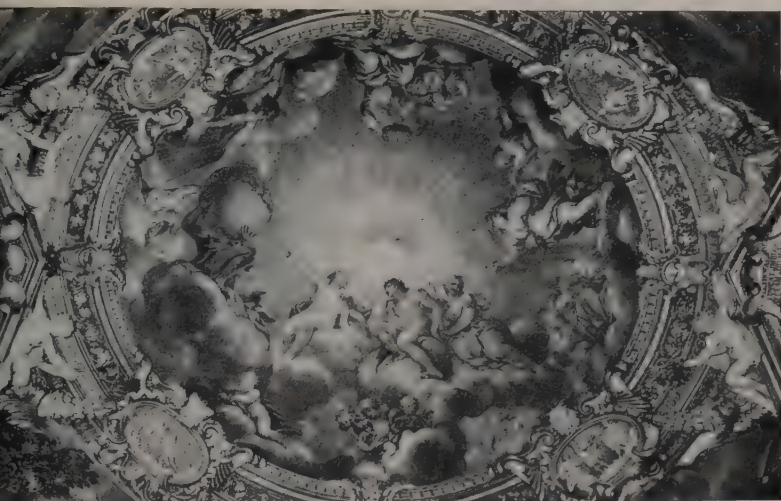
"ECCE HOMO."
By CIGOLI.



ST. PETER WEEPING.
By GUIDO RENI.



THE SACRIFICE OF ISAAC.
By CRISTOFANO ALLORI.



OLLO, the tutelary deity of Poetry and the Fine Arts, points to Cosimo I. —who is guided by
tue—the way to Immortality. Ceiling fresco begun by P. DA CORTONA, completed by C. FERRI.



PHILIP II. OF SPAIN.
By TITIAN.

Philip ascended the throne in 1556, after the abdication of Charles V. his father.



MADONNA AND CHILD (Detail).
By MURILLO (1617-82).



MADONNA AND SAINTS.
By Rosso Fiorentino.



THE HOSPITALITY OF S. GIULIANO.
By CRISTOFANO ALLORI.



THE MAGDALENE.
By TITIAN. A. D. 1552.



THE SUPPER AT EMMAUS.
By PALMA VECCHIO.



VITTORIA DELLA ROVERE.
By SUSTERMANS.

Titian's "Magdalene," regarded as a work of art, is a triumph of technical skill. Face, hair, and arms are exquisitely rendered. But the master here chose to represent the Penitent's first state rather than her last. He simply paints a beautiful Venetian woman, with rich golden hair, covering her just enough to salve her modesty, but not to conceal her shape. The upturned face and eyes, streaming with tears, the alabaster pot of precious ointment serve merely to indicate that the picture is meant for a Mary Magdalene. The master's signature is inscribed on the pot.



CEILING FRESKO. By P. DA CORTONA (*Sala di Venere*).

Minerva rescues from the arms of Venus a young man (Cosimo I.) and conducts him to Hercules. An allusion meaning the triumph of Reason over Pleasure.



TRIUMPH OF DAVID.

By MATTEO ROSSELLI. A. D. 1621.

David is carrying the head of Goliath in one hand and the giant's sword in the other. This picture is distinguished for its freshness of life and beauty and for its richness of color.



PORTRAIT OF POPE JULIUS II († 1513).
By RAPHAEL. A. D. 1510.



LEO X. († 1522) WITH TWO CARDINALS.
By RAPHAEL. A. D. 1519.

Raphael's "Portrait of Pope Leo X." is one of the masterpieces of portraiture. Leo X., the second son of Lorenzo de' Medici ("the Magnificent"), is represented in his character of art-patron; he holds a magnifying glass with which

he has been examining a manuscript. Behind, on the pope's right hand, is a portrait of his cousin Cardinal Giulio (the son of Giuliano de' Medici who was a victim of the Pazzi conspiracy), afterwards Pope Clement VII.; on the right of the picture is Cardinal Luigi de' Rossi, the pope's secretary.

The most important event in the lifetime of Leo X. was the daring protest of Martin Luther against the corruptions of the hierarchy and the intolerable system of indulgences. He witnessed the prelude of what was fulfilled in the year 1527, and died before the full extent of the great humiliation of the Roman Church was comprehended.



PORTRAIT OF THE DUKE
OF NORFOLK.
By TITIAN.



SAINT SEBASTIAN.

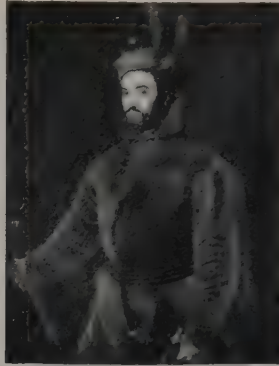
By SODOMA. A. D. 1515.



CHARLES I. OF ENGLAND. HENRIETTA MARIA.
Portraits by ANTON VAN DYCK.



PORTRAIT OF TOMMASO MOSTI.
Painted by TITIAN.



CARDINAL IPPOLITO DE' MEDICI.
Portrait by TITIAN.



JUDITH with the head of Holofernes.
By CRISTOFANO ALLORI.



PIETRO ARETINO. *By TITIAN ca. 1546.*

This portrait, which Aretino himself called a «hideous marvel», is a fine example of what the paint-brush of an artist can do to arrest the soul in the features of a man. Aretino was a celebrated pamphleteer and a slanderer by profession; his services were bought by anyone who wished for them. «He spake evil of every one except Christ, and for that he excused himself saying that he did not know him.»

Fra Filippo Lippi's "Madonna," is one of the finest works of the master.

The Virgin's face, of great beauty and refinement, is said to be a portrait of Fra Filippo's mistress Lucrezia Buti. In her right hand the Virgin holds a partly open pomegranate. The pomegranate is supposed to show by the multiplicity of its seeds how widely the word of Christ would be propagated throughout the world. In the background, on the right is the meeting of Joachim and Anna; on the left is represented the birth of Mary.

The face of Lucrezia Buti often appears in Fra Filippo's paintings. She was the daughter of a Florentine merchant. Left an orphan she was placed as a novice in the Convent of S. Margherita at Prato. Fra Filippo then working on the frescoes in the Duomo of that city was appointed chaplain to

the nuns of the Convent. With the appointment he also received a commission from the nuns to paint a picture for the convent chapel, and while thus engaged, he one day chanced to see Lucrezia and was much struck by the beauty of the young nun. Fra Filippo persuaded the abbess to let him make a study of Lucrezia's head as a basis for that of the Madonna in the picture he was then executing for them. In spite of the abbess's care and foresight, before the work was done the monk-painter had fallen violently in love with his model. They both forgot their vows, and soon after, during the confusion and excitement of a solemn public festival at which the nuns were present, Fra Filippo made off with his not unwilling Lucrezia, and conveyed her unobserved to his house. The following year their son, the afterwards famous painter Filippino was born. Lucrezia was eventually induced to return to the convent to take fresh vows, but she found the convent rule intolerable and once more escaped to seek the friar's protection. This time the scandal became so serious that Fra Filippo was threatened with punishment. But here Cosimo de' Medici intervened, and moved Pope Pius II. to issue a bull releasing the erring pair from their monastic vows.



MADONNA. *By FRA FILIPPO LIPPI.*



MAGDALENE. *By C. DOLCI.*



Michelangelo's Boyhood.



NYMPH PURSUED BY A SATYR. *By DOSSO DOSSI.*



STORY OF ESTHER: THE BANQUET.



ESTHER CROWNED BY AHASUERUS.

Two of a series of six Gobelin tapestries executed about 1737-40 by JEAN AUDRAN from cartoons by *Jean François de Troye*.



VENUS. By CANOVA.



SCENES FROM THE LIFE OF JOSEPH. Painted by ANDREA DEL SARTO.

These panels were the lids of two marriage chests, painted for the nuptial chamber of Margherita Borgherini and each panel represents different scenes which may be considered as one picture. In the first, on the left, Joseph relates his dreams to his parents Jacob and Rachel, and his brethren; in the centre, Jacob and Rachel send Joseph to his brethren; farther back, the brethren let Joseph down in the well; to the right, Joseph is sold to the merchants; in the foreground, Reuben is showing Joseph's blood-stained tunic to Jacob. In the second panel Joseph is in Egypt. On the left, Pharaoh is seen asleep; behind the bed are seen the fat and lean kine, and in the front the full and empty ears of corn; on the staircase Joseph is led to prison by two guards; below he is brought before Pharaoh; on the extreme right, Pharaoh listens to Joseph's interpretation of his dreams; in the centre, Pharaoh, surrounded by his court, names Joseph governor and bestows on him a gold chain. Lovely landscape in the background.



THE THRONE ROOM.



THE BANQUETING ROOM.

The Royal Apartments are luxuriously furnished and contain many interesting pictures: a Madonna by Carlo Dolci with a gorgeous marble frame; pictures and portraits of various members of the House of Medici, including the notorious Catherine; exquisite Gobelin tapestries; very rich and beautiful tables and cabinets in *pietra dura*, alabaster and ivory.



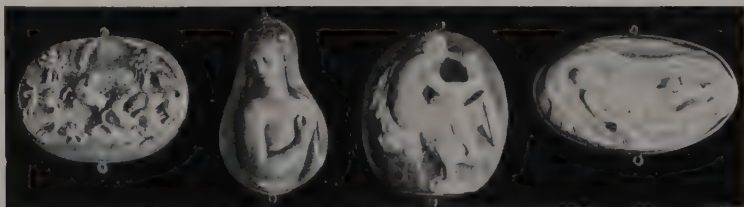
Silver gilt salver attributed to BENVENUTO CELLINI.



THE TRIUMPH OF ALEXANDER THE GREAT. *Ceiling fresco.*



Silver-gilt Pitcher by Cellini.



CAMEOS, INTAGLIOS AND ENGRAVED STONES.

The MUSEO DEGLI ARGENTI—Silver Museum—located on the ground floor, contains a splendid collection of old plate and goldsmith work; ivory carvings; rock crystal goblets; vases, cups, tables, cabinets, etc. in *pietra dura*; Limoges enamels; crucifixes and reliquaries; ecclesiastical vestments and tapestries; jewellery, cameos, intaglios and other curios formerly owned by the Medici. There is besides a collection of porcelain including specimens from China and Japan, Capodimonte, Sevres, Dresden and Vienna.



ROCK CRYSTAL PITCHER.

The great hall (fourth room) was decorated with frescoes in 1633 by *Giovanni da S. Giovanni* and his scholars. On the ceiling is an allegory a propos of the nuptials of Grand-Duke Ferdinand II. and Vittoria della Rovere, —the alliance of the oak (*rovere*) leaves with the Medici balls; on the walls are allegorical compositions presenting the most important acts in the life of Lorenzo the Magnificent and his patronage of the Arts.



PIETRA DURA CABINET. Gian Gastone de' Medici.



TABLE IN FLORENTINE MOSAIC.

The bronze pedestal is by DUPRE.

This table cost 40,000 pounds sterling and 14 years' labour.



MADONNA AND CHILD and scenes from the life of the Virgin and our Lord.
Silver niello by POLLAIUOLO?



ROCK CRYSTAL CASKET executed for Pope Clement VII. (Medici).

This is the rarest work in the collection. The casket is lined with silver, thus giving the illusion of relief to the engraving which was executed by the celebrated gem-cutter *Valerio Belli*. There are 24 panels representing stories in the life of Christ. This treasure of art was presented to Francis I. in 1533 upon the marriage of Catherine de' Medici with the king's son afterwards Henry II. The framework is by *Benw. Cellini*.



GRAND-DUKE COSIMO II. *Florentine mosaic.*

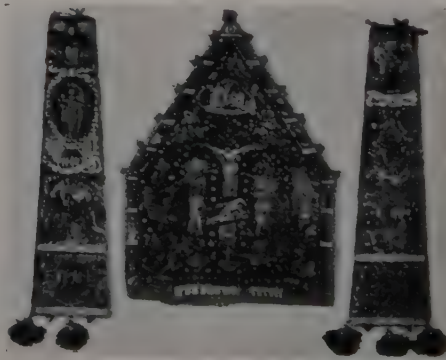
The head of the grand-duke, the hands, the legs, and lining of the mantle and ermine are in Egyptian flints, the rest of the dress in oriental chalcidony, red jasper, gold and enamel. Through the window is seen the dome of the cathedral and the campanile. The work is ornamented with about three hundred diamonds.



CRUCIFIXION with six scenes from the life of Christ. *Limoges enamel.*



Jasper Cup encrusted with pearls and a Hercules in gold.



MITRE AND INFULAE with miniature embroideries in peacocks' feathers representing scenes in the life of our Lord. It belonged to Cardinal Giulio dei Medici.



Lapis lazuli vase formerly the property of the Medici.



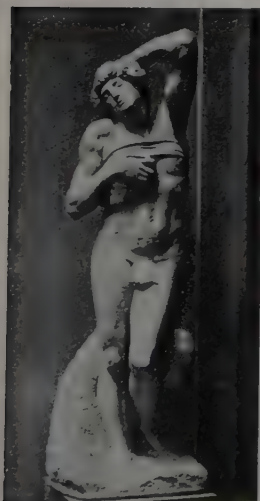
A MARRIAGE BETWEEN THE ADIMARI AND RICASOLI FAMILIES. (On the left the Baptistery).
Painting from a cassone of the fifteenth century, used to hold the bride's trousseau.



APPARITION OF THE VIRGIN TO ST. BERNARD.
Painted by ANDREA ORCAGNA (1308-1368).



APPARITION OF THE VIRGIN TO ST. BERNARD.
Painted by FRA BARTOLOMMEO (1475-1517).



"SLAVE." By MICHELANGELO.



FIRST CORRIDOR OF THE ACADEMY. In the distance is Michelangelo's "David," transferred here in 1873 from the door of the Palazzo Vecchio. Ranged along the walls are several unfinished statues by Michelangelo and casts of other works by him. Among the latter are those of the two famous *Slaves* (originals in the Louvre) which were intended for the Tomb of Pope Julius II. "They are two marvellous examples of the variations on the human body to which the genius of Michael Angelo devoted itself;" writes Professor Hourticq, "two splendid athletic figures, of which the one is straining to break his chains, while the other seems to have given up in desperation: effort and lassitude, action and exhaustion, these are the constant themes of the Florentine master." These "slaves" or "prisoners" are said to be 'symbols of the imprisoned human souls.'

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COLOSSAL STATUE OF DAVID. "Il Gigante." Executed by MICHELANGELO. A. D. 1501-1503.

This celebrated statue, the first great work in sculpture of Michelangelo, was modelled by the youthful artist in 1501-1503 out of a gigantic block of Carrara marble, which had been abandoned as spoiled. When the David was finished it was decided to place it in front of the Palazzo Vecchio. Accordingly the marble colossus was moved out from the wooden construction (where it was executed) near the Cathedral square, whence it took about forty men four days to drag it to the Piazza della Signoria. As soon as it was set upon its pedestal the chief member of the Signoria came to see it, and after expressing his great admiration for the marvellous work, remarked that the nose seemed to him too large; whereupon Michelangelo gravely mounted on a ladder, chisel in hand, and after pretending to work for a few moments, during which he let fall some of the marble dust which he had taken up in his pocket, turned with a questioning face to the critic, who responded, « Bravo! Well done! you have given it life. »

« Michelangelo's David, » says the art critic Springer; « is vastly superior to all ancient and modern statues whatever. The boldness and assured touch of the great sculptor certainly awake our admiring astonishment. Not only the subject was prescribed to him, but also its size and proportions, added to which he was confined to the narrowest limits for the development of the attitude and motion. Yet this constraint is not perceptible, and the history of the statue could by no means be divined from its appearance. Outwardly the demeanour of the young hero is composed and quiet; but each limb is animated by a common impulse from within, and the whole body is braced up for one action. The raised left arm holds the sling in readiness, the right hand hanging at his side holds the handle of the sling, next instant he will make the attack. »



DAVID (*unfinished*) (1529).
By MICHELANGELO.

The Bargello contains several youthful works of Michelangelo. The Faun's Mask given here was chiselled by him when a boy of 15, while



FAUN'S MASK.
By MICHELANGELO.

studying in the gardens of Lorenzo de' Medici. The work attracted the notice of Lorenzo, who took Michelangelo into his house and treated him as one of the family.



PALAZZO DEL PODESTÀ OR BARGELLO.
View of the court and the processional staircase.



BRUTUS. By MICHELANGELO (ca. 1538).
A fine example of the master's genius.



MADONNA WITH THE BOOK (*unfinished*).
By MICHELANGELO (1503).



BACCHUS (ca. 1496).
By MICHELANGELO.



CARVED STONE ESCUTCHEONS OF FORMER « PODESTAS. »



WROUGHT IRON LANTERN.

The *Palazzo del Podestà* is a remarkable specimen of an urban fortress of the 13th century. No other building of Florence possesses a more solemn interest than this palace, commonly known as the Bargello. Its construction was begun in 1255 as the residence of the *Capitano del Popolo* and later the *Podestà*, or chief magistrate of the city, who according to the Statutes was always a foreigner of noble birth.

During the 14th century the building was repeatedly damaged by fire and riots; within its walls some of the most violent scenes in Florentine history were enacted. In 1574, the palace was converted into a prison and place of execution for criminals, and assigned to the head of police, the Bargello, from whom it derives its usual present name. Terrible have been the scenes which its walls have witnessed. The dark vaulted hall (now the armoury) giving access to the courtyard, was the torture chamber, here was an *oubliette* or pit, out of which, some years ago, have been taken several basketfuls of human bones. The scaffold was near the well in the centre of the courtyard, here, during stormy days, many notable Florentine patriots have been beheaded. The scaffold and all the instruments of torture were burned in 1782.



COURTYARD OF THE PALAZZO DEL PODESTÀ, BARGELLO.

The interior of the palace is now fitted up as a museum of plastic and minor arts: *Museo Nazionale*.



VIEW OF THE COURTYARD AND THE GRAND STAIRCASE leading to the Salone di Donatello.



ARMOUR OF EMPEROR CHARLES V. Milanese work. 16th cent.



TABLEAU IN THE COURTYARD. Costumes of Dante's times. (Photo Alinari).

From 1857 to 1865 the building was again admirably restored to its present condition and fitted up as a museum of arts and crafts. The picturesque courtyard, partly surrounded by open arcades and richly adorned with coats-of-arms in carved stone-work of former *podestas*, is an eloquent picture of the city and age of Dante. A noble processional staircase leads from this courtyard to the upper loggia and halls, which are now filled with an array of artistic treasures including the best examples of Renaissance plastic art. This magnificent collection comprises sculptures in marble and in bronze, some executed by the most notable Florentine artists; a series of Della Robbia ware from suppressed churches and monasteries; and a valuable assortment of ivories, enamels, medals, seals, tapestries, majolicas, etc., all deserving the closest attention. In the chapel, on the first floor, is to be seen a fresco portrait of Dante attributed to Giotto (An exterior view of the building is given on page 304).



THE ARMOURY. Formerly the torture-chamber.



ALLEGORY OF ARCHITECTURE.
By GIAMBOLGNA.



LOGGIA OF "Verone." First floor.

Giambologna's "Flying Mercury," is one of the master's best known works. The poise of the figure, its lightness and truth of momentary action is so perfect, that it seems actually to dart up in the air blown by the breath of the head of Æolus. This universally admired statue was executed about 1574 for the Grand-Duke Francis I.



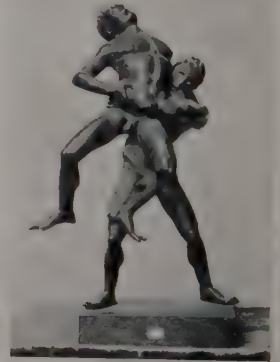
MERCURY. Bronze
by GIAMBOLGNA.



PERSEUS. Wax sketch for
the bronze statue (p. 198).



BUST OF COSIMO I. DE' MEDICI.
Bronze by BENVENUTO CELLINI.



HERCULES AND ANTÆUS.
Small bronze by A. POLLAIUOLO.



CRUCIFIXION. Bronze relief.
By DONATELLO.



CRUCIFIXION. Bronze relief.
By BERTOLDO.



THE "MARZOCCO."
By DONATELLO.
Formerly in the Piazza
now replaced by a
bronze copy.



ST. JOHN THE BAPTIST.
By DONATELLO.

The great Hall on the first floor of the Bargello is fitted up as a museum of the works of Donatello. Many of his most important sculptures are here collected; among these are the St. George, the two St. Johns and the bronze David given here.

The "David" was the first nude statue executed since classic times. It was made for Cosimo the Elder and originally

placed in the courtyard of the Medici Palace. The boy-shepherd, a delightful expression of youth and vigour, is here represented standing on a circular garland, with one foot on the head of Goliath, on whose helmet are reliefs of cupids drawing a chariot.



ST. GEORGE. *Marble*
by DONATELLO. A. D. 1416.

Donatello's "St. George," brought hither from Or San Michele (page 230), is generally considered to be the masterpiece of the artist. The statue was made in 1416 for the Guild of Armourers and placed in the tabernacle on the north side of the church, but in 1866 was removed to the Bargello and replaced by a bronze copy.

The brave and bold soldier saint stands with erect head and piercing glance, as if about to turn upon a deadly enemy. "Every line," writes Perkins, "is indicative of the cool resolve which ensures triumph; every portion of his body, even to the slightly

compressed fingers of the right hand full of a dominant thought." The relief beneath the statue (original still at Or San Michele), representing St. George and the Dragon, with the exposed princess looking on in the background, is one of the most exquisite and poetic of the master's sculptures, a triumph of technical skill in the *stiacciato* or flat relief.



DAVID. *Bronze*
by DONATELLO.
A. D. 1430.

This wasted figure of the Baptist, with head bent in study of the scroll he holds, displays wonderful skill and knowledge of anatomy. The effect of long fasting is given by the pinched nostrils, the large eyes, the half open lips and the contracted brow. As patron of Florence the Baptist was more frequently represented in Tuscan art than any other saint.



ST. JOHN THE BAPTIST.
By DONATELLO.

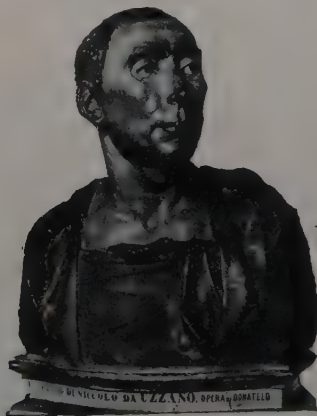
Verrocchio's "David" in contrast to Donatello's version, is full of life and movement. "The stripling who left his few sheep in the wilderness," writes Hyett, "and faced single-handed the giant from whom an army had fled, has never been more truthfully imagined."



DAVID. *Bronze*
by VERROCCHIO.
A. D. 1476.



THE YOUTHFUL ST. JOHN.
Stone relief by DONATELLO.



BUST OF NICCOLÒ DA UZZANO.
Coloured terracotta by DONATELLO.



MADONNA AND CHILD.
By MICHELOZZO (1396-1472).



CRUSADER. Small bronze.



KNIVES AND FORKS. 16th. cent.

Forks came into use during the Renaissance,—down to the 15th century people still ate with their fingers out of a common dish. Before the meal everyone would wash his hands at the table and openly, so as to give assurance of his cleanliness to the other guests.



HELMET AND SHIELD.
Formerly belonging to Francis I. of France.



IVORY COMBS. 15th cent.



IRON KEYS of the 8th—17th cent.



CHIMNEY-PIECE. 15th cent.



PAX. Niello of the 15th cent.

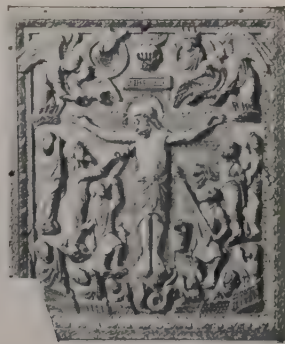
Credences were primarily used for testing food. For fear of being poisoned, high personages caused the eatables and beverages which were going to be served them, to be tested in their presence. This testing, which enabled them to have confidence (in latin, *credere*) took place on a special piece of furniture: a credence table.



CREDENCE TABLE AND DRESSER.



IVORY CASKET, with reliefs representing the Labours of Hercules.
Italo-Byzantine work of the 9th cent.



CRUCIFIXION.
French ivory of the 9th cent.



FLABELLUM from Tournus, 9th cent.



ALLEGORY OF THE TRIUMPH OF LOVE. Ivory.
Italian Art of the 15th cent.



IVORY SADDLE. *Italian Art, circa 1400.*



IVORY CHESS-BOARD. *French Art, 15th cent.*



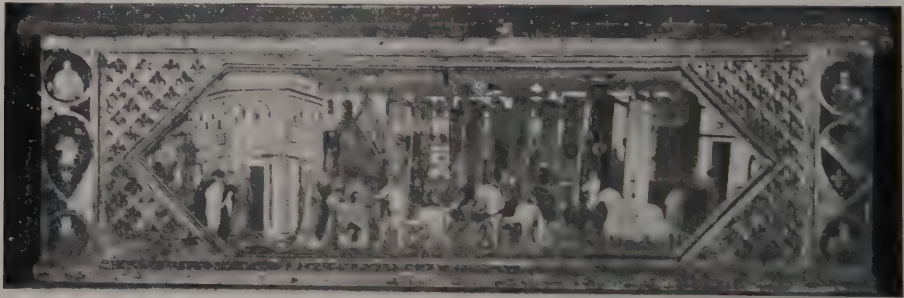
DUKE FRANCIS I. DE' MEDICI.
Wax portrait by CELLINI.



ENTRANCE TO THE CHAPEL
containing frescoes attributed to GIOTTO.



PORTRAIT OF DANTE (1265-1321).
Painted about 1300 by GIOTTO.



PAINTED CASSONE OF WEDDING CHEST. *Florentine work of the 15th century.*

Throughout those war-like times of the Middle Ages, the chest, being easily moveable, played a preponderant part amongst the household furniture. It was taken on campaigns and crusades and appeared under tents as well as in rooms, where it was put alongside beds to be used as footsteps or placed against the wall and used as a bench. Chests were provided with a lock and key, and contained divisions and secret hiding places, and everything was stored in them.

They were given as wedding presents to newly married couples who were setting up house and, on that account, acquired almost a symbolical character when they were solemnly carried through the streets to the new abode. A luxurious ornamentation was the outcome of this practice and, from the 14th century, this luxury became such that sumptuary laws were often necessary to control their richness.



MADONNA AND CHILD. *Marble relief.*
By DESIDERIO DA SETTIGNANO (1428-1464).



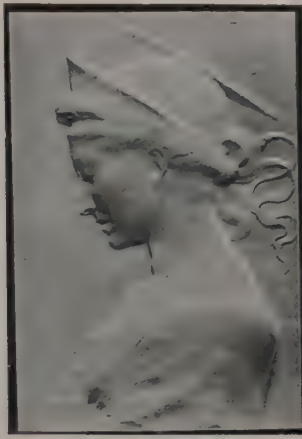
HOLY FAMILY.
Coloured terracotta reliefs of the fifteenth century (second floor).



MADONNA AND CHILD.



BUST OF A BOY (Cast).
From the original by DONATELLO.



SANTA CECILIA (Cast).
From the original by DONATELLO.



MADONNA AND CHILD.
Marble relief by VERROCCHIO.



THE VIRGIN ADORING. Marble relief
by ANTONIO ROSSELLINO (1427-1479).

Donatello (1383-1466), was undoubtedly the greatest Florentine sculptor before Michelangelo. His works were exceedingly numerous; he was gifted with a facility of production as astonishing in its degree as was the greatness of his genius, and he never refused the humblest commission. One of his rare faculties was that of calculating effect in proportion to distance, and of judging the amount of finish necessary for a figure destined to be seen at a certain height. He was an innovator in every sense: to him is indubitably due the invention of that peculiar and most beautiful method of low or flat relief (*stiacciato*) which had no prototype in antiquity.



MADONNA AND CHILD.
Marble relief by MINO DA FIESOLE (1431-1484).

Verrocchio (1435-1488), the pupil of Donatello, began his career as a goldsmith, but he gradually abandoned his minuter labours in the precious metals for the wider field of sculpture. He was also a painter, and, above all, a great draughtsman. His reputation was greatly enhanced by his having been the master of Lorenzo di Credi, Perugino, and Leonardo da Vinci.



THE DEATH IN CHILD-BED OF FRANCESCA PITTI TORNABUONI. Marble relief by VERROCCHIO. A. D. 1477.

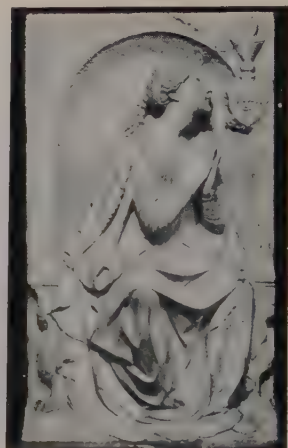
This relief was part of a monument made for a church at Rome. "Around the couch upon which the dying woman sits, supported by her attendants, stand her relatives and friends, one of whom tears her hair in an agony of grief, while another, in striking contrast, crouches in silent despair upon the ground, her head enveloped in the folds of a thick mantle." Perkins.



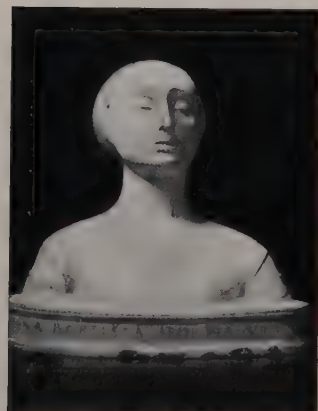
MADONNA AND CHILD.
Terracotta relief by VERROCCHIO.



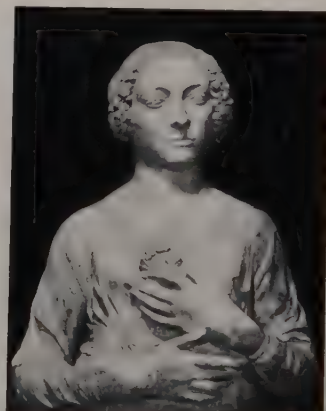
MADONNA AND CHILD.
*By AGOSTINO DI DUCCIO (1418-1481).
Coloured terracotta.*



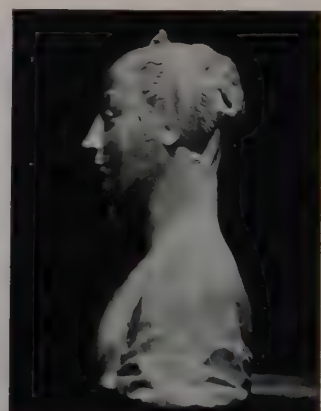
FAITH. *Marble relief.
By MATTEO CIVITALI.*



BATTISTA SFORZA.
Marble by F. LAURANA. († 1490).



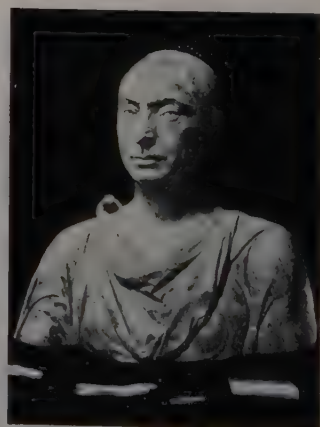
BUST OF A YOUNG WOMAN.
Marble by VERROCCHIO.



BUST OF A YOUNG WOMAN. *Marble
by DESIDERIO DA SETTIGNANO. (1428-1464).*



HALL OF THE MAJOLICAS
and DELLA ROBBIAS WARE.



FRANCESCO SASSETTI.
Marble by ANTONIO ROSSELLINO



PIERO DE' MEDICI. The Unfortunate.
(Son of Lorenzo the Magnificent).
By VERROCCHIO.



PIERO DE' MEDICI. The Gouty.
(Father of Lorenzo the Magnificent).
Marble by MINO DA FIESOLE. (1453).



GIULIANO DE' MEDICI (?) († 1478).
(Father of Pope Clement VII).
Terracotta by A. POLLAIUOLO (ca. 1470).

Among the numerous busts of noted personages to be found in the Bargello, that of Charles VIII. of France is of high historical value.

In the year 1494, at the request of Lodovico Sforza of Milan (p. 73), Charles with a large army passing rapidly through Lombardy advanced upon Tuscany by way of Sarzana and Pietrasanta. Here, however, the frontier fortresses stopped his march; further progress might have been impossible had Piero de' Medici (the Unfortunate) possessed more courage. But he had the incredible folly to deliver up the forts to the French, who lost no time in taking possession of them. The Florentine were furious; the Medicean palace was pillaged; Piero and his family fled to Venice; the rule of the Medici, so artfully built up, was overthrown in a day.

On November 17 Charles clad in black velvet with mantle of gold brocade and splendidly mounted entered Florence in the style of a victorious monarch entering a conquered city. By his side was the Cardinal Giuliano della Rovere (afterwards Julius II.), the Cardinal of St. Malo and a few marshals. They were followed by the royal body-guard composed of the flower of the French aristocracy with splendid dress and equipments; then

came the fierce Swiss infantry, the light Guascon skirmishers, the gigantic Scottish archers,—in all about 12,000 men. The streets of Florence were draped with tapestries and gay flags, and the people shouted «Viva Francia.» The procession marched over the Ponte Vecchio, wound across the Piazza

della Signoria and then round the Duomo, halting before its great door. Here the King descended, entered the cathedral and was met by the Signory. After joining in prayers with their royal guest they escorted him to the Medici Palace where he took up his abode, and the soldiers quartered about the city. That night and the next the city was a blaze of illuminations, the intervening day was spent in feasting and pageantry. But when Charles' pretensions were known, there were signs of an outburst of popular fury, and he had to modify his proposals. At last the monarch summoned the Signory before him and ordered his secretary to read his *ultimatum*, and then an ever memorable scene occurred. The members of the Signory deemed the terms of the treaty insulting to the Republic and refused to accede to the King's demands. Whereupon he flew into a rage and swore that if the treaty he had dictated were not forthwith signed he would order «his trumpets to be sounded»

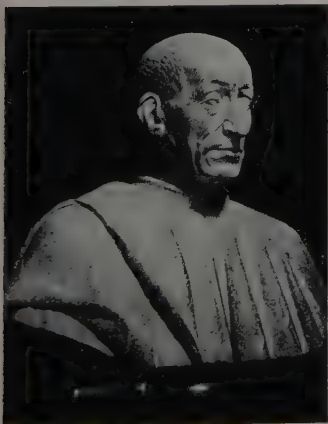


BUST OF CHARLES VIII.
of France.

Terracotta of the 15th cent.

meaning he would call out his troops and sack the city. At this Piero Capponi, one of the Florentine commissioners, sprang to his feet, snatched the paper on which the conditions were written from the hand of the secretary and tore it in the King's face, exclaiming, «If you sound your trumpets we will ring our bells.» The King reflected: an incident which occurred after his entry had taught him that his men had no chance in a city which at the first stroke of the alarm bell could be converted into a menacing stronghold, and an army destroyed in its narrow streets; he had the good sense to laugh the matter off, gave in and Florence was saved. A less humiliating treaty was drawn up and its terms solemnly sworn to in the Duomo on Nov. 25th 1494. A few days after the French departed for Rome (carrying off many of the valuables that Cosimo and Lorenzo de' Medici had gathered in their palace).

Charles' invasion of Italy formed a turning point in the history of Italy, as it opened her gates to foreign despotism.



PIETRO MELLINI. Marble
by BENEDETTO DA MAIANO. (1442-97).



GIOVANNI DELLE BANDE NERE.
Marble by F. DA SANGALLO. (1494-1576).

Photo ALINARI, ANDERSON, BROGI.



MADONNA AND CHILD. Relief by LUCA DELLA ROBBIÀ. (1400-82).



MADONNA AND CHILD. Relief by LUCA DELLA ROBBIÀ.

terracotta sculptures; a process involving an infinity of conflicting technical difficulties impossible to be here described in detail; and to have reconciled and overcome them so perfectly as he speedily did, will ever remain a marvel of skill.

The enamel first used by Luca upon figures was pure white, and that upon his backgrounds and accessories blue and green. But the introduction of other tints,

though sparingly used at first, very soon followed, and afterwards a full system of chromatic decoration was introduced which little by little degraded the originally pure marble-like surface to the level of wax-works.



MADONNA AND CHILD. By LUCA DELLA ROBBIÀ.



MADONNA AND CHILD AND ANGELS. By LUCA DELLA ROBBIÀ.



ADORING MADONNA.

Coloured terracotta relief by ANDREA DELLA ROBBIÀ. (1435-1525).



THE ANNUNCIATION. By GIOVANNI DELLA ROBBIÀ. (1469-1529).

ISOTTA
DA
RIMINI.



SIGISMONDO
MALATESTA.
Lord of Rimini.

Medals by VITTORE PISANO.



NICCOLÒ PICCININO.



VITTORINO DA FELTRIA.

VITTORE PISANO († 1456), usually called *Pisanello*, was the greatest of all medallists, indeed the reviver (since Roman times) of that style of historic art which preserves in a small form the likeness of a famous personage or the memory of a notable event.

The National Museum possesses a very rich collection of medals from all parts of Italy, besides a very interesting set of dies and punches attributed to Benvenuto Cellini, and other celebrated artists. "Where indeed," writes Perkins "can we find more delicate shades of modelling,

greater truth to nature, more exquisite taste in the use of costume and arrangement of drapery than in the profile heads upon Pisanello's medals, or bolder foreshortening than in those groups of mounted cavaliers with which he adorned their reverses?"

BRONZE MEDALS BY BERTOLDO, struck in memory of the tragedy.

The "choir" and the high altar of the cathedral was at that time surrounded by a wooden screen (shown in the medal) designed by Ghiberti. See p. 211.



GIULIANO DE' MEDICI. The Pazzi Conspiracy.



LORENZO DE' MEDICI. The Pazzi Conspiracy.



CHIMNEY-PIECE from the Palazzo Rosselli del Turco.
By BENEDETTO DA ROVEZZANO.

The largest proportion of the medals in the National Museum are by *Pisanello* and his school. These miniature works of art are highly interesting on account of the portraits which they exhibit, and the events they commemorate. The finest medals are those of Vittorino da Feltria, who spent his life in teaching youths; Sigismondo Malatesta, the tyrant of Rimini, and Isotta, his wife; Niccolò Piccinino, the famous condottiere; Savonarola, Filippo Visconti of Milan, Lodovico Gonzaga of Mantua, Giovanni delle Bande Nere, Duke Cosimo I. with the Golden Fleece, Eleonora of Toledo; and many famous Italian beauties, such as Lucrezia Tornabuoni, Costanza Rucellai, Leonora Altoviti, Maria Poliziano....



THE YOUNG BACCHUS.
Marble by SANSONOVINO.



PALAZZO DEL PODESTÀ (BARGELLO).
*Begun in 1255 for the residence
of the Captain of the People.*

The character of Tuscan architecture is that of simple grandeur; imposing in its aspect, its principle is one of power and security. The ancient dwellings of the nobles at least, were frowning fortresses, with deep massy walls in which, at a great height, a few windows were sparingly introduced. Every patrician house had a tower (there were about 150 towers in Florence, a great many of them may still be seen in the old part of the city); the possession of a tower was the great distinction of the nobles. The tower served as a castle to which the household could retire in case of danger or siege, and breathe the free air above the reach of the lances and staves of the assailants, and from which they could fling down stones and heavy missiles on them. These towers, which rose in grandeur above the city walls, were formidable weapons of war in medieval times, when cities were divided by factions; their appearance must indeed have been singularly striking and grand. But in order to lessen the temptation to civil broils a law was made obliging all towers to be reduced to the height of fifty braccia (about 90 ft.). To day only S. Gimignano (pag. 352) gives an idea, on a reduced scale, of a city of towers.



PALAZZO FERRONI.
Formerly Spini. Erected about 1400.



ARTE DELLA LANA.
*Old guild house of the wool-weavers.
Erected in 1308. Restored in 1905.*



THE HOUSE AND TOWER OF DANTE. In this house was born the Divine Poet Alighieri in the year 1265. In a neighbouring street lived Dante's first love, Beatrice Portinari.



PALAZZO DAVANZATI.
*14th Century. Refitted
with antique furniture.*

Lanterns and torch holders of wrought iron which still adorn the lower stories of Florentine palaces, were a distinguishing mark of the dwellings of the noble Florentines. The two very beautiful specimen given here were made by Niccolò Grosso (1455-1500) who was the most renowned metal-worker of the 15th century. His specialty was *fanali*, or lanterns, hand-irons, torch-holders and rings, knockers, etc. Niccolò was a man of humorous in-



Iron Gothic Lantern.
*By NICCOLÒ GROSSO
(Palazzo Guadagni).*



Arms of the Silk-weavers' Guild. *School of Donatello.
(Palazzo Arte della Seta).*



Iron Ring and Torch Holder. *By N. GROSSO
(Palazzo Strozzi).*

dependence and bluntness, and refused money that was not earned honourably. «First come, first served,» was his rule, whether the comer were a prince or a peasant. But in making contracts he always insisted that a portion of the sum agreed upon should be paid before the work was begun and the whole when it was completed, and no credit allowed. This practice of demanding *caparra*, or earnest-money, earned for him the nickname of «Il Caparra.»



PALAZZO MEDICI-RICCARDI.
Detail of the Façade.

One of the most difficult tasks which the Florentine builders of the Renaissance had to cope with was the transforming the old fortress-type of dwelling occasioned by necessity, into a noble city palace. This work was done by Filippo Brunelleschi, who, after a close study of the antiquities of Rome evolved something entirely new and original. The Medici-Riccardi, the Strozzi, the Rucellai, are typical of the new style originated by him in the Pitti palace (p. 275) and developed by his successors. These palaces consist of massive buildings surrounding a square courtyard with arcades all round, the exterior still preserves the character of a medieval fortress, while the decoration of the interior is essentially classic. There is an air of grandeur and stateliness about these palaces that is found nowhere else, and their artistic charm consists in the simplicity of proportions, the just relation in the height of the stories, and the tasteful adjustment of the windows in the vast surface of the façades. The architecture though wanting in elegance and variety is highly impressive from its massiveness. The use of huge, dark grey stones gives an effect



THE PALAZZO STROZZI.
Begun in 1489 by BENEDETTO DA MAIANO.
Completed 1536.

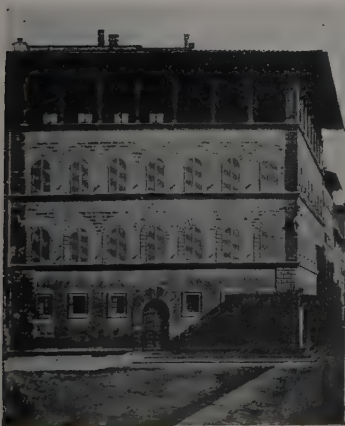
of rugged strength; this ruggedness, however, was somewhat softened in the Medici and other more recent palaces, where the roughly hewn blocks,—*rustica* work—is limited to the lower stories, but in the successive ones recedes in gradations.



COURT OF THE MEDICI PALACE. By MICHELOZZO.



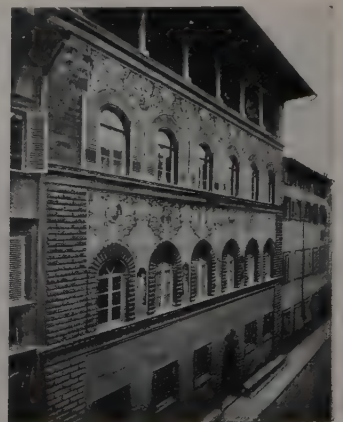
COURT OF THE STROZZI PALACE.



THE PALAZZO GUADAGNI.
Erected by CRONACA (1506).
(Early Renaissance).



THE PALAZZO RUCELLAI.
By BERNARDO ROSELLINO and
LEON BATTISTA ALBERTI (1460).



THE PALAZZO BUTURLIN.
Designed by DOMENICO
DI BACCIO D'AGNOLO.



PALAZZO MEDICI-RICCARDI. By MICHELOZZO. (15th cent.).



THE GALLERY. Ceiling fresco by LUCA GIORDANO (1684).

The *Palazzo Medici*, sometimes called *Riccardi* after its later owners, was the original home of the great Medici family who occupied it for a hundred years. This noble building, a model of Renaissance architecture, was erected by order of Cosimo the Elder, about 1444-52 by the architect MICHELOZZO. A world of interest gathers round this palace, from the many important events with which it is associated. Here Lorenzo the Magnificent maintained his brilliant establishment; here the future Pope Leo X. was brought up; here Catherine de' Medici was born, and lived as a girl; and here have been entertained emperors, popes, kings, and most of the distinguished men of the 15th and 16th centuries.

Of all the art treasures which the palace formerly contained, one alone now remains: the private chapel, decorated in 1469 by BENOZZO GOZZOLI, for Piero de' Medici, surnamed the Gouty.

The Chapel is gorgeously decorated with frescoes by B. Gozzoli, pupil of Fra Angelico. These pictures painted in 1469 are considered the masterpiece of the artist, who painted them by means of lamplight as there was originally no window to the chapel.

The three walls of the tiny chapel are occupied by one magnificent picture illustrating the second episode connected with the Nativity: the Journey of the Three Kings to Bethlehem, which is represented as a pompous medieval processional pageant, with knights, squires, and pages in sumptuous array, dogs and hunting leopards. The stately retinue moving from a castle-crowned hill-top (Vincigliata, near Fiesole), winds its way in regal pomp through delightful woodland scenery to Bethlehem.

The whole work is a pictorial version of an historical event which, through the instrumentality of the Medici, took place in Florence thirty years earlier: the great Episcopal Council of 1439, which met for the purpose of uniting the Eastern and Western branches of the Christian Church. The Council (which failed in its purpose), was attended by the Pope Eugenius IV., the Emperor of the East, the Patriarch of Constantinople, and a vast concourse of nobles, church dignitaries, and Greek scholars, all hospitably entertained by Cosimo *Pater Patriae*. In 1439 Gozzoli was only twenty, but, no doubt, the young artist retained a deep impression of the splendid processions and the gorgeous costumes he saw at the functions which took place in the summer of that year, and he has reproduced in this picture persons, dresses, and customs of which



LORENZO THE "MAGNIFICENT".

THE JOURNEY OF THE MAGI. Fresco by BENOZZO GOZZOLI (Chapel of the Palace).



Fresco on the left of the altar.



Interior of the chapel.

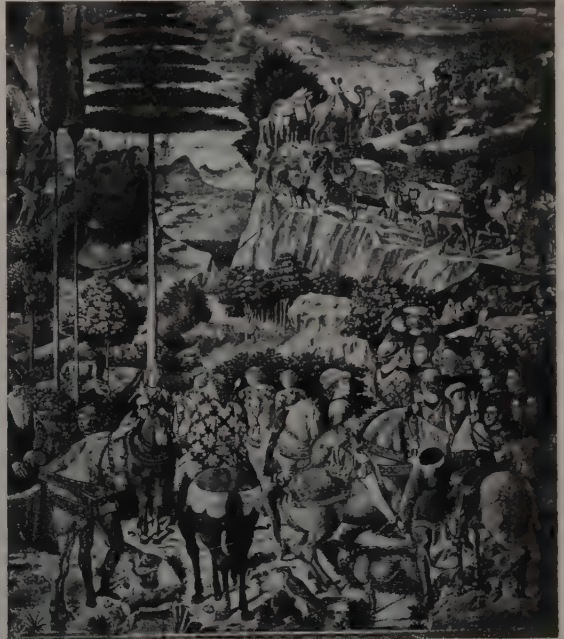


Fresco on the right of the altar.

we should otherwise have but little idea. For the Eldest King Benozzo chose the Patriarch of Constantinople, Joseph, who died in Florence and is buried in S. Maria Novella; he is the old man on a mule, of which half has been cut to make a new door in the chapel. The second or Middle-aged King is a portrait of John Paleologus, Emperor of the East. The Youthful King is none other than the young heir of the Medici family: Lorenzo, wearing a crown. Behind him, come various members of the family leading a gathering of all the most learned men of the time. In the front line is Cosimo *Pater Patriæ*, in an embroidered coat, mounted on a white horse with trappings adorned with the Medici arms; on his right, his brother Lorenzo,



JOHN PALEOLOGUS.



PATRIARCH JOSEPH.

CASTRUCCIO.

THE JOURNEY OF THE THREE KINGS. Fresco by BENOZZO GOZZOLI (Chapel of the Palace).

mounted on a quiet mule; on the extreme left of the picture, is Piero (the Gouty), bare-headed; and next to him, his second son, Giuliano, on a white horse, preceded by a negro with a bow. The throng behind comprises Florentine and Greek scholars, the latter distinguished by their beards. Amidst the crowd Benozzo has portrayed himself, with his name plainly inscribed on his red cap. Over the altar, where the window now is, there was originally a picture of the Nativity by Fra Filippo Lippi. On the walls on either side of the altar, Gozzoli painted the world on that night of the Nativity of Christ referred to in the picture which was over the altar. The scenes are laid amidst delicious landscapes of roses and pomegranates, peopled with groups of most exquisite and most sympathetic angels flying, standing or kneeling in adoration, and singing their song of «Glory to the God in the highest, and on earth peace.»



GREAT HALL OF THE CORSINI GALLERY.

The *Palazzo Corsini* contains a valuable picture gallery including works by Botticelli, Andrea del Sarto, the two Lippis, Titian, and other eminent masters.



MADONNA AND CHILD with Angels by FILIPPINO LIPPI.



BATTLE OF THE CENTAURS. (Unfinished).

Marble Reliefs by MICHELANGELO in the Casa Buonarroti (Michelangelo's Museum).

The *Casa Buonarroti*, which once belonged to Michelangelo and was bequeathed by his family to the city, is one of the most interesting dwellings in Florence. The rooms are decorated with scenes and allegories of the great master's life, and contain a collection of memorials of Michelangelo including manuscripts, drawings, architectural sketches, models, and the two reliefs given here. These works, executed when he frequented the house and garden of Lorenzo the Magnificent, are wonderfully modelled. In the *Battle of the Centaurs* Michelangelo's early tendency toward bold movements and the representation of vehement passion is very evident.



MADONNA ON THE STEPS.



VIEW OF THE VILLA STIBBERT.

Formerly the property of Mr. Frederick Stibbert, an Englishman.



GREAT HALL OF THE MUSEO STIBBERT.

The *Museo Stibbert* contains one of the most remarkable exhibits of armour in existence. The collection, recently reorganized by Prof. A. Lensi, includes numerous valuable and curious specimen of European, Oriental, and Japanese weapons and armour representing different periods of history; and many bronzes, majolicas, textiles, costumes, artistic furniture and pictures.



THE «SCOPPIO DEL CARRO» or Explosion of the Car.

This is a medieval ceremony still performed in Florence in front of the Duomo on Holy Saturday in presence of a large concourse of people from all parts of the world. As midday strikes and the choir in the cathedral chants the *Gloria in Excelsis*, the *Colombina*, or dove—a mechanical device fitted with a slow fuse—is lighted by the Archbishop upon the high altar and despatched along a wire to the ancient car shown in our illustration and which is stationed outside the church. The car is richly adorned with fireworks and at the contact of the *Colombina* these are ignited and explosion follows on explosion to the great delight of the spectators. The origin of this ceremony dates from the First Crusade. It is related that at the capture of Jerusalem in 1099 a Florentine warrior, an ancestor of the Pazzi, was the first to plant the Christian banner on the walls of that city. For this deed of valour he was rewarded by Godfrey de Bouillon with three bits of flint from the Holy Sepulchre. On his return home he presented the flints to the Signory, who ordered that the new fire on Easter Eve should be struck from them. The precious stones are preserved in the Church of SS. Apostoli, and ever since, on Saturday morning in Passion week fire is struck from them and a taper lighted, and from it the candle in the *portafuoco* which is borne to the cathedral in solemn procession. It is from this *portafuoco* that the *Colombina* is lighted, and if, after having ignited the fireworks on the car, it returns without a hitch to the altar it is accepted as a good omen for the success of the year's crops.



The Bronze Boar.

In ancient times the Mercato Nuovo was the headquarters of the Guild of Bankers and Money Changers (p. 231). The present building built in 1547-51 by *Battista del Tasso* for Cosimo I. is adorned with a good bronze copy of the antique marble boar in the Gallery of the Uffizi. The market is now used for the sale of flowers straw and linen wares.

The Palazzo di Parte Guelfa and the adjacent church of San Biagio (now Viesseux's Library) illustrated here, were the headquarters and meeting place of the Guelph Party.

In the great Papal and Imperial quarrel that shook Italy in the 12th century the parties of *Guelph* and *Ghibelline*, of the Papacy and the Empire, took shape and acquired an ineradicable force. The Guelphs, friends of democratic expansion, maintained, against the claims of the Emperor, the independence of Italy and the supremacy of the Pope. The Ghibelline party, which included naturalized nobles, men of arms, and advocates of feudalism, supported the authority of the German emperors over the Italian States. Out of the innumerable contentions of the two factions, which were divided by irreconcilable ideals, in 1267 there arose at Florence the so-called *Parte Guelfa*,—a miniature republic within the republic. This organization consisted of a committee of six officers or Capitani, a secret council of fourteen



PALAZZO DI PARTE GUELFA

on the left the suppressed church of S. Biagio.



THE LOGGIA DEL BIGALLO.

A Gothic building erected in 1353, for the exhibition of foundlings to the charitable public (opposite the Baptistery).



THE MERCATO NUOVO, or Flower Market.

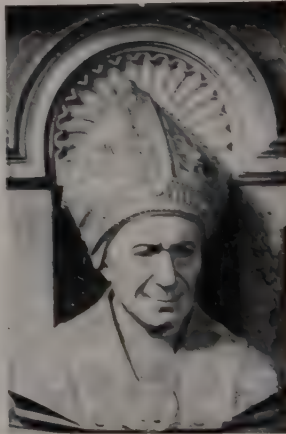
members, and a great council of seventy members. Its professed activity was to watch over the interests of the Guelph cause, which the city had finally embraced. To this organization was given one-third part of the property which was confiscated from the Ghibellines. It had a special officer for hunting up and accusing those whom it suspected of Ghibelline sentiments, and the punishment was at the discretion of the Capitani. For a long time the Guelph party remained a dangerous unconstitutional organization and exercised a more or less pernicious influence on Florentine affairs. As its power increased, the pride of the party leaders waxed apace, and their insolence towards the remainder of the citizens became almost intolerable. «This Parte Guelfa,» says Machiavelli, «abused its powers exceedingly for party purposes, and the Captains became more feared than the Signoria itself, and behaved most insolently towards it.» The organization was dissolved in the 15th century.



FLORENCE AS SEEN FROM THE BELVEDERE OF FIESOLE (1100 B. C. See *the Etruscan period*.)



THE CATHEDRAL, FIESOLE
Tuscan-Romanesque style.



BUST OF BISHOP SALUTATI († 1404)
By MINO DA FIESOLE. (Cathedral)



BADIA DI FIESOLE (11th century)
Tuscan-Romanesque style.

Fiesole is situated on a hill to the north of Florence, and overlooks the valley of the Arno. When Rome was a mere village, Fiesole was already a flourishing Etruscan town, the cyclopean walls of which are still to be seen. Then gradually the Romans obtained the supremacy and Fiesole became their colony.

From a terrace or *balconino* just below the little Franciscan monastery which crowns the hill, a striking, unrivalled distant view may be enjoyed. At our feet lies the city of Florence, shut in by hills of varied outline, and beyond, long drawn lines of mountains stretching out far



RUINS OF THE ROMAN THEATRE, FIESOLE.

and wide in the distance. The well preserved Roman theatre, which was situated within the ancient city walls was discovered in 1800.

Among the many beautiful villas situated on the hill-side of Fiesole, one possesses a more romantic interest than all others: the Villa Palmieri, which now belongs to an American gentleman. According to tradition, this is the place where Boccaccio's gay company of young ladies and gentlemen met when they fled from the horrors of plague-stricken Florence in 1348 and spent their time telling stories for ten consecutive days.



INTERIOR OF SAN MINIATO.



CHURCH OF SAN MINIATO AL MONTE. Begun in 1013.



TOMB OF CARDINAL JACOBUS OF PORTUGAL. By A. ROSELLINO.



THE APSE MOSAIC OF 1127.
The windows of the apse are closed by translucent slabs of alabaster.



THE MOSAIC WINDOW, 1127, now

The Church of San Miniato is one of the finest examples of the Tuscan Romanesque style. Both interior and exterior are decorated with coloured marble; the Renaissance chapel by Michelozzo which formerly contained Ghibelline relics, later transferred here to S. Trinità. In the left aisle is the beautiful Chapel of S. Jacopo, containing the tomb of Cardinal Jacopo of Portugal († 1469) and a fresco of the Annunciation by A. Sassetti; on the ceiling are terracotta medallions of the Cardinal Virtues and the Holy Ghost by Luca della Robbia; the pulpit and screen of incised marble in the choir dates from the 15th cent. In the sacristy are treasures from the life of St. Benedict by Giovanni Antonio.

The old fortifications surrounding the church and the adjacent monastery were erected 1150 by Michelozzo. It was from these ramparts that the master distinguished himself for his stout defence of the city against the Imperial troops during the siege of Florence in 1530.

Not far from San Miniato is the Torre del Gallo. Galileo's Tower. Here Galileo invented his telescope and from its tower "in the still midnight of far-off time" he made his astronomical observations.



HALL IN THE TORRE DEL GALLO

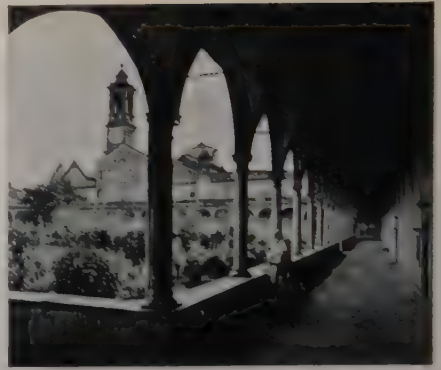


TORRE DEL GALLO.



WELL. BY MICHELANGELO.

The Certosa or Carthusian Monastery of Florence, was founded in 1347 by Niccolò Acciaiuoli, a Florentine, Grand Seneschal of Queen Giovanna of Naples, who employed ANDREA ORCAGNA to prepare the design. The building, which stands on an abrupt eminence covered with olive trees and vines, has more the aspect of a medieval fortress than of a sacred edifice. Formerly women were not admitted beyond the *hospital* or guest house, which is on one side of the anterior court, but since 1805, when the government took possession of the place, it has been thrown open to visitors of both sexes. The main church has a richly ornamented pavement and fine carved stalls of 1500; over the altar is represented the Death of San Bruno, founder of the



CLOISTERS OF THE CERTOSA.

Order, a fresco by POCCELLI. In the crypt are well preserved Gothic tombs of the Acciaiuoli. The large cloister, which serves also as a burial ground, is surrounded by a portico adorned with heads of saints in Robbia ware; the well-head in the centre is said to have been designed by MICHELANGELO. Around the cloister are 18 apartments for the monks, each of which consists of a sitting and a bedroom, a small studio, a covered terrace and a small garden. From the cell usually shown to visitors, an enchanting view of Florence and the surrounding district is obtained. Excellent *charreuse* is made by the monks, on the premises.

The Order of the Carthusians was founded in 1084, by Bruno, a monk of Cologne, and the first seat of the Order was the famous monastery at Chartreux, near Grenoble, known as *la grande Chartreuse*. Of all the reformed Benedictine congregations, this is the most austere. To the ordinances of St. Benedict, which commanded poverty, chastity, obedience and daily labor, was added almost perpetual silence. Only once a week they were allowed to walk and discourse together; flesh was absolutely forbidden at all times; of pulse, bread and water to which they were confined, they made but one meal a day, and that was eaten separately in their cells, except on certain festivals, when they were allowed to eat together, but in silence. They were enjoined to study, to cultivate their fields and to transcribing books (when these were more costly than fine raiment), by which at first, they supported and enriched their community. Their habit is white, they wear sandals and have their heads closely shaven.



MEDICI VILLA OF CAREGGI.

This, the most famous of the Medici Villas, was built by Cosimo the Elder from the designs of MICHELOZZO. It was the favorite residence of Lorenzo the Magnificent, and in it the meetings of his Platonic academy were held. Here Lorenzo loved to gather in *symposium* his chosen friends—Pico della Mirandola, Angelo Poliziano, Marsilio Ficino, and other literary spirits; on which occasions the works of the Greek were discussed, and expounded. Cosimo the Elder and Lorenzo the Magnificent both died here.



MEDICI VILLA OF POGGIO A CAIANO.

Built about 1480 for Lorenzo the Magnificent by GIULIANO DA SANGALLO, this villa is surrounded by a fine old park. Here Lorenzo came frequently, and composed his poem entitled 'Ambra,' and here it was that the Grand Duke Francis and the beautiful Bianca Cappello died in 1587. The main saloon is adorned with frescoes by Andrea del Sarto, Franciabigio and Alessandro Allori; the subjects are all classical, and typify events in the history of the Medici. The Loggia has a ceiling richly decorated with stucco, and a fine Della Robbia frieze.

The sons of Lorenzo the Magnificent.
(Fragment from the fresco on p. 244).



PULPIT on the steps of the Cathedral.
Reliefs by DONATELLO and MICHELLOZZO.



THE CATHEDRAL. Begun in the 12th cent., and remodelled
by GIOVANNI PIRANO in 1548. Gothic style.



THE DANCE OF SALOME. By FRA FILIPPO LIPPI (Prato).
One of a series of remarkable frescoes in the choir of the Cathedral. (See also p. 197.)



MADONNA AND CHILD.
By FILIPPINO LIPPI.



FONT. By MINO DA FIESOLE.

The Cathedral contains the highly-revered *Sacra Cintola*, or "girdle of the Virgin," which is annually exhibited from Donatello's pulpit outside the church. (See page 177.) The choir is decorated with a series of frescoes depicting stories from the lives of St. John the Baptist and St. Stephen by Fra Filippo Lippi, the finest work of the master.



THE VIRGIN. By G. PIRANO (1537).



PALAZZO PRETORIO (15th cent.).



THE CATHEDRAL. *Begun in the 12th cent. THE CAMPANILE, dating from 1200.*
THE PALAZZO PRETORIO, formerly *Palazzo del Podestà*.



THE BAPTISTERY. A. D. 1316-59.
Designed by ANDREA PISANO.

PISTOIA, the Roman *Pistoria*, where Catiline was defeated and slain in 62 B. C. became a republic in the 12th century, but the character of the people made the career of the commune stormy and disastrous. For nearly two centuries the city was the scene of the fiercest struggles between the Guelphs and Ghibellines. In the year 1300, the members of two rival branches of the same family started a great quarrel which in time spread until the whole city was involved. The adherents of the opposing parties were distinguished by the names of *Bianchi* and *Neri* (White and Blacks), and they caused so much disorder and bloodshed that the government of Pistoia appealed to Florence for aid. The Signory took up the management of Pistoian affairs and thenceforth the town existed under the protection of Florence, whose fortunes it shared.

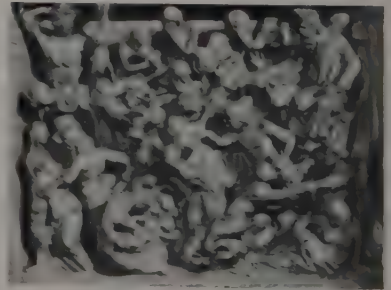


MARBLE PULPIT.
By GIOVANNI PISANO (1298).
(Church of Sant'Andrea).



PART OF THE SILVER ALTAR in the Cappella San Jacopo.
Executed in the 13th-15th cent. (Cathedral).

The Church of Sant'Andrea, a Romanesque edifice of the 12th century, contains the famous pulpit of *Giovanni Pisano*, executed in imitation of his father's pulpit (p. 318) at Pisa. It rests on seven red marble columns supported by lions and human figures. The reliefs on the sides represent the Nativity, the Adoration of the Magi, the Massacre of the Innocents, the Crucifixion, and the Last Judgment. On the angles are noble figures of prophets and sibyls.



MASSACRE OF THE INNOCENTS.
(Panel from G. Pisano's pulpit).



ADORATION OF THE MAGI. By GRUAMONS and ADEODATUS. A. D. 1166. (Church of Sant'Andrea).



CHURCH OF S. GIOVANNI FUORCIVITAS. Pisan style 1260.



MARBLE PULPIT OF FRA GHERARDO IN PISTOIA.
A. D. 1276. S. GIOV. FUORCIVITAS.



THE LAST SUPPER. By GRUAMONS. (S. Giovanni Fuorcivitas).



THE VISITATION. TERRACOTTA.
By L. DELLA ROBBIAS. S. GIOV. FUORCIV.

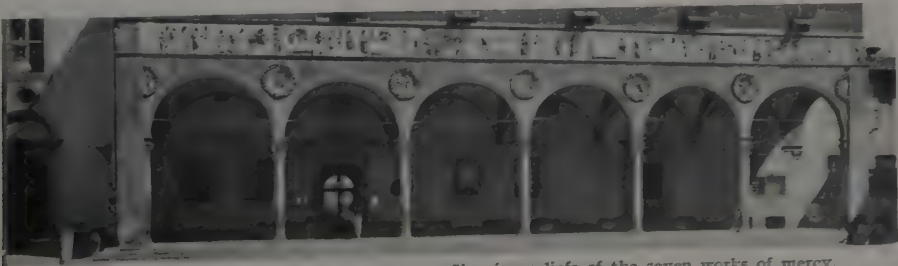


NURSING THE SICK.

The Ospedale del Ceppo, so named from the hollow-stump (*ceppo*) in which alms were collected, was founded in the year 1277. On the portico is the famous coloured terracotta frieze executed in 1514-25 by GIOVANNI DELLA ROBBIAS and his assistants, representing the Seven Works of Mercy: clothing the naked, receiving strangers, nursing the sick, visiting prisoners, burying the dead, feeding the hungry, and comforting the mourners.



FEEDING THE HUNGRY. Terracotta reliefs.



OSPEDALE DEL CEPPO. Founded in 1277. Showing reliefs of the seven works of mercy.



CHURCH OF SAN MICHELE. Romanesque style.

Founded in the 8th cent. This church was re-created in the 12th cent. The gorgeous façade was in part rebuilt in the 16th cent.



MADONNA AND CHILD.

By MATTEO CIVITALI (1436-1501).

MATTEO CIVITALI, a native of Lucca, is one of the most pleasing sculptors. His charming works captivate us by their exquisite simplicity and suavity.



MADONNA ENTHRONED with St. Stephen and John the Baptist.

By FRA BARTOLOMMEO. A. D. 1508.

LUCCA has a very ancient origin. It first belonged to Etruria and then became a Roman colony. Successively it was ruled by the Ostrogoths, Longobards and the Franks. In 1314 it was subdued by Ugucione della Faggiuola, Lord of Pisa, with whom Dante resided here. Later it fell into the hands of Castruccio Castracane (1322), and Mastino II. della Scala (1328) and, in turn, ruled by Florence and Pisa until 1369 when it purchased its freedom from the emperor Charles IV. for 100,000 gulden and remained a republic till the French invasion of 1799. In 1805 Napoleon I. gave Lucca as a Duchy to his sister Elisa Baciocchi, but in 1814 it fell to the Bourbons, Dukes of Parma, by whom it was ceded to Tuscany in 1847.

Lucca possesses numerous churches of the early medieval period, built or restored on the plans of the Pisan cathedrals, besides having many important sculptures and paintings by great masters.



CATHEDRAL OF SAN MARTINO.

Founded in the 6th cent. Rebuilt in the 12th cent. in the Romanesque style. The façade is by GUIDETTO, about 1210.

Note the crenate Ghibelline merlons on the Campanile.



MONUMENT OF ILARIA DEL CARRETTO. By JACOPO DELLA QUERCIA. A. D. 1406.

At her feet a dog: symbol of faithfulness.



THE BAPTISTERY. A. D. 1153.
Built of marble by DIOTISALVI.

THE CATHEDRAL. A. D. 1093.
By BENEDETTO and RAINALDO.

CAMPANILE. A. D. 1174.
BENEDICTO DI BONAVENTURA.

PISA.

PISA, situated on both banks of the Arno, is one of the oldest cities in Italy; formerly a port, the river has built up the land at its mouth so that the sea is now six miles off and its trade has been transferred to Leghorn. Towards the close of the twelfth century Pisa had reached the zenith of her power and prosperity as a republic, rivaling with Genoa and Venice for prominence. It had a great mercantile fleet, and commercial relations all over the world. Its Ghibelline sympathies involved it in terrible struggles in which it gradually sank when in 1509 it was conquered by the Florentines and her political and commercial importance declined.



PALAZZO DELL'OROLOGIO.

The building illustrated here restored by VASARI in 1560, is situated in the Piazza dei Cavalieri, — formerly the centre of Pisa. Here, until 1655, stood the ill-famed «tower of hunger» Torre dei Gualandi, in which Count Ugolino della Gherardesca with his sons was starved to death in 1288 (DANTE, *Inferno*, XXXIII).



PALAZZO AGOSTINI. Gothic, 14th cent.



PALAZZO LANFRANCHI



PALAZZO UPEZZINGHI

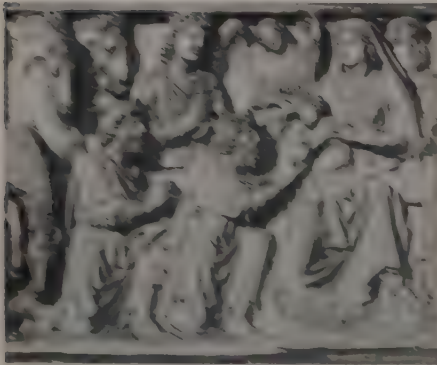
Photo ALINARI, BROGLI



THE CATHEDRAL AND TOWER OF PISA. (CATHEDRAL).
The Leaning Tower is leaning forward and beyond the Cathedral
is the leaning Campanile of the Leaning Belfry.



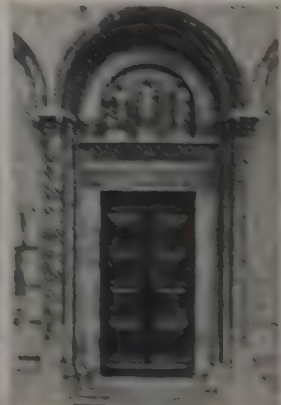
THE BAPTISTERY.
Baptismal font in the Baptistery. The Baptistery of Pisa
is the largest of its kind in Italy.



RELIEF OF THE BAPTISTERY.
The Baptistery of Pisa.



VIEW OF THE BAPTISTERY.
The Baptistery of Pisa.



INTERIOR
OF THE BAPTISTERY.



INTERIOR OF THE BAPTISTERY.
The Baptistery of Pisa. The Baptistery of Pisa is the largest of its kind in Italy.



BRONZE LAMP, BY LORENZO, A. D. 1380.
The Baptistery of Pisa is the largest of its kind in Italy.



Exterior of the Cathedral.

The Cathedral was growing faster in size than San Gimignano and San Miniato in Pisa. It was the Tuscan Renaissance style and constructed with a series of arches and columns, with a series of arches and columns.



Interior of the Cathedral.



Entrance to the Cathedral.
From the steps to the entrance.



Statue of a figure.
In the niche.



The Virgin Mary with the Christ Child.
From the fresco in the dome.



Bronze door.
By Giovanni de' Bontadini.



Statue of a figure.
In the niche.



Statue of a figure.
In the niche.



CHURCH OF SAN PAOLO A RIPA D'ARNO.
Romanesque façade of the 12th cent. (Compare with Duomo).



CHURCH OF SANTA CATERINA.
Erected ca. 1253. Pisan-Gothic style.



CHURCH OF SAN FREDIANO.
Built in the 12th cent. Romanesque style.



ST. THOMAS AQUINAS. By TRAINI.

This remarkable picture painted for the church of Santa Caterina represents S. Thomas Aquinas enthroned, surrounded by a golden sphere or disc. Our Saviour in glory appears in the sky blessing him and sending down on his head inspiration in the shape of three rays. Single rays descend in like manner on the heads of Moses, S. Paul and the Four Evangelists ranged in a semicircle below Christ. They, like Plato and Aristotle who are standing to the right and left of S. Thomas, hold the volume of their writings open in their hands; and rays of light from these eight volumes converge upon the head of the angelic doctor, who becomes the focus, as it were, of the inspiration sent forth from Christ and from the classic teachers. The whole sum of inspiration thus communicated and concentrated in his person is gathered into form in the book, the «Summa Theologia», held by S. Thomas in his hands, and

from which the rays of light re-issue and are shed upon two groups of ecclesiastics, chiefly Dominicans, in the lower part of the picture. Between these groups Averrhoes lies prostrate and discomfited beneath the feet of S. Thomas, with his book face downwards, struck by a shaft from the volume in the saint's hands.



ST. FRANCIS. Church of S. Francesco.



MADONNA. By N. PISANO.



ST. MARTIN parting with his cloak. Church of S. Martino.



CHURCH OF SAN MICHELE IN BORGO (1304).
The upper part of the façade is by FRA GUGLIELMO.



SANTA MARIA DELLA SPINA *French-Gothic style.*

This exquisite little church erected in 1230 as an oratory for sailors about to go to sea, was so called from its possession of a fragment of the veritable « Crown of Thorns ». The statues on the exterior are by Pisan artists. Restored in 1872 it offers an interesting example of early imported Gothic in Italy.



MADONNA AND CHILD, by L. MONACO.



MADONNA, partly gilded,
by NINO PISANO (S. M. della Spina).



Santa Maria della Spina.

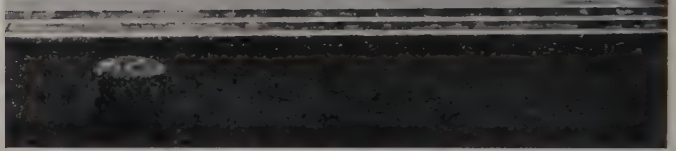


INTERIOR OF SAN PIERO A GRADO.



APSES OF SAN PIERO A GRADO.

The ancient port of Pisa was located at *San Piero*, where, according to tradition, St. Peter first landed in Italy. This very ancient basilica (4 miles west of Pisa) was formerly much frequented as a pilgrimage church. The present edifice dates from the end of the 11th cent. and contains beautiful antique columns and interesting frescoes illustrating scenes from the lives of SS. Peter and Paul.



VIEW OF THE CAMPO SANTO.

EASTERN GALLERY
OF THE
CAMPO SANTO
showing the famous fresco
«The Triumph of Death»
(see pages 324, 325).



ROMAN SARCOPHAGUS

with reliefs relating to the myth of Hippolytus and Phaedra, from which, according to Vasari, Niccolò Pisano drew inspiration, and copied various figures for his pulpit. This ancient sarcophagus is interesting on account of having served as a tomb of Beatrice († 1076), mother of Countess Matilda.



NORTHERN
GALLERY.

*On the walls
are paintings
illustrating the
history of Genesis.
Ranged along the
walls are ancient
sculptures.*

The Campo Santo was begun about 1270 from plans by GIOVANNI PISANO and consecrated in 1278. Its architecture originates from the cloisters of the churches. It has an area of four hundred feet in length, and one hundred and twenty in width. On the east side is a large chapel with a dome. The quadrangle in the centre is said to have been filled with earth brought from the Holy Land. The whole of the interior walls, from top to bottom, are adorned with large frescoes by painters of the 14th and 15th centuries. They represent scenes from the Old and New Testaments and allegories of a peculiarly grand and imaginative character. Ranged along the walls are many tombs and an important collection of Etruscan, Roman and medieval sculptures.

The Campo Santo is only one of the teeming interests of the city; everything in Pisa tells of a glorious past and of departed splendour; its greatness left a stamp for all time on the glorious cluster of marble buildings comprising the Cathedral, the Baptistry and the Leaning Tower.



VIEW SHOWING THE FAMOUS CHAINS that once
defended the ancient harbour of Pisa at the mouth of the Arno.



MONUMENT OF EMPEROR HENRY VII. OF LUXEMBOURG who died at Buonconvento in 1313.
By TINO DI CAMAINO. A. D. 1315.

The marble effigy of the emperor is robed in a mantle decorated with the eagles of the Ghibellines. The front of the sarcophagus is adorned with figures of saints; at each end stand mourning genii.



MADONNA AND CHILD.
By GIOV. PISANO.



THE TRIUMPH OF DEATH (Left part).

Painted by the Lorenzelli, Orcagna or an anonymous Tuscan master about 1350.

This immense fresco is composed of four scenes. In the foreground on the left, a gay hunting party of richly attired princes and ladies with a train of cavaliers suddenly comes face to face with Death in the form of three open coffins each containing the body of a king, in different stages of decay. In the corner, close by, stands a monk, St. Macarius, who by means of an inscription reminds the party of the evanescence of human pleasures.

In the centre a crowd of beggars and cripples with outstretched arms call upon Death to end their misery, but she heeds them not, hastens on flying and swinging her scythe,—mows down the life of people of every condition—and directs herself towards an orange-garden on the right where a company of young ladies and society men, splendidly dressed, are conversing and enjoying themselves with song and music.



The group of cavaliers.

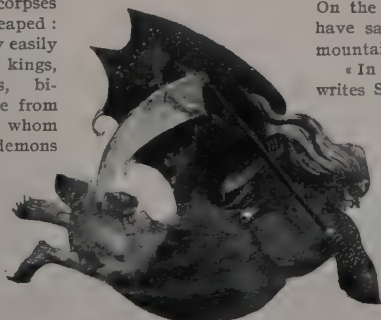


The group of beggars and cripples.

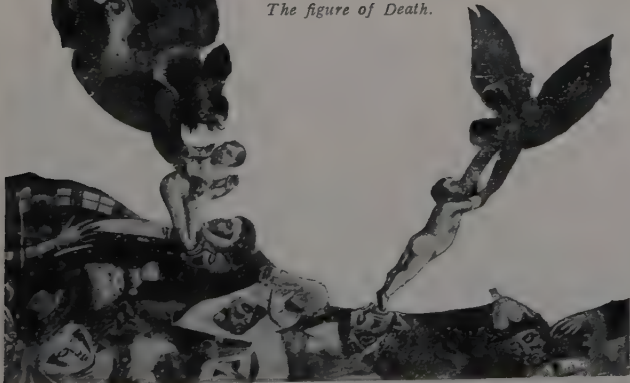


THE TRIUMPH OF DEATH (Right part).

Beneath Death human corpses are closely pressed and heaped : from their insignia they may easily be identified as former kings, queens, princes, cardinals, bishops, etc. Their souls raise from them in the form of infants whom a crowd of angels and demons above contend for the possession of them. The souls of the Pious fold their hands in prayer; those of the Condemned shrink back in horror.



The figure of Death.



Angels and demons take possession of the souls of the deceased.

On the right, the angels ascend to heaven with those they have saved; while the demons drag their prey to a fiery mountain on the left, and hurl the souls down into the flames.

« In those piles of the promiscuous and abandoned dead, » writes Symonds, « those fiends and angels poised in mid-air struggling for souls, those blind and mutilated beggars vainly besieging Death with prayers and imprecations for deliverance, while she descends in her robe of woven wire to mow down with her scythe the knights and ladies in their garden of delight; again in those horses snuffing at the open graves, those countesses and princes face to face with skeletons, those serpents coiling round the flesh of what was once fair youth or maid, those multitudes of guilty men * and women trembling beneath the trump of the archangel—tearing their cheeks, their hair, their breasts in agony, because they see Hell through the prison-bars, and hear the raging of its fiends, and feel the clasp upon their wrists and ankles of clawed hairy demon hands; in all this terrific amalgamation of sinister and tragic ideas, vividly presented, full of coarse dramatic power, and intensified by faith in their material reality, the Lorenzetti brethren, if theirs be indeed the hands that painted here, summed up the nightmares of the Middle Age and bequeathed an ever memorable picture of its desolate preoccupations to the rising world. »

In contrast to the followers of the joys of the world, in the upper left part of the composition is represented the calm and happy life of the hermits, who in contemplation and abstinence have attained the highest term of human existence.

* See Last Judgment on following page.



THE LAST JUDGMENT AND HELL. (Left half).

Painted by the Lorenzetti, Orcagna, or an anonymous Tuscan master about 1350.

Above, sits Christ in glory, raising, according to traditional usage, His outspread right hand to show His wound, and pointing with his left to the wound in His side, as signs of mercy to the rising Dead. The Virgin is seated in glory on the right of the Saviour. On either side sit the Apostles and above hover the Angels holding the instruments of the Passion. In the centre, under Christ and the Virgin is a group of Angels in symmetrical arrangement; two of them blow their trumpets to summon the dead from their graves, while a third kneeling partly conceals his face, apparently shuddering at the terrible spectacle.

All the lower part of the composition is occupied by the two great gatherings of the Blessed (left), and the Condemned (right), while in the centre the archangel Michael with unsheathed sword presides at the separation of the worthy from the unworthy. The men are rising from their graves: armed angels directing them to the right and left, Solomon is seen emerging from his tomb, doubtful, undecided as to which side he should turn; an Angel grasps by the hand a monk and is in the act of dragging him towards the group of the Condemned, while on the right another Angel leads away from this last group a youth in secular costume and gently conducts him towards the Blessed. The Blessed and the Condemned emerge on both sides,—the gestures of the latter show all the torments of despair, the flames of hell rage around them, and demons already seize them by their vestments.

COSIMO DE' MEDICI WATCHING THE BUILDING OF THE TOWER OF BABEL. *Fresco by BENOZZO GOZZOLI.*



THE LAST JUDGMENT AND HELL (Right half).

This composition is a continuation of the Last Judgment. Inferno is represented as divided into four compartments rising one above the other according to Dante's conception. In the centre sits Satan, a hideous monster, — himself a fiery furnace in which sinners are consumed; here, according to the inscriptions, we see Julian the Apostate, Attila the scourge of God and Simon Magus. The Condemned are distributed into various groups or sections. Beginning on the top from left to right: 1) the heretics, the diviners, the simoniacs and the prophets of false dogmas (here may be seen Arius, Mohamed, the Antichrist and Averrhoes); 2) the lazy and the envious; 3) the hot-tempered, the self-murderers and the gluttons; 4) the misers and the carnal sinners. The lower part of the fresco has been repeatedly restored. (See also p. 227).



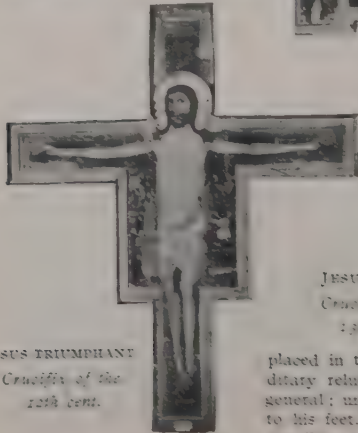
NOAH'S VINTAGE.

Fresco by BENOZZO GOZZOLI A. D. 1470.

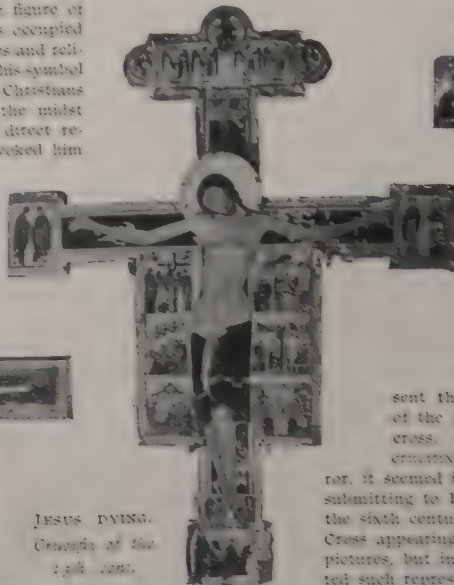
NOAH'S DRUNKENNESS.

One of the first Italian painters to take part in the revival of art in Italy was GIUNTA of Pisa. Few works exist of him, the *Crucifix of San Ranieri* illustrated here, signed by Giunta is a typical example of the numerous crucifixes produced in the 12th cent. by Pisan artists who were fond of representing the crucified Redeemer dead and with signs indicative of the convulsions of agony.

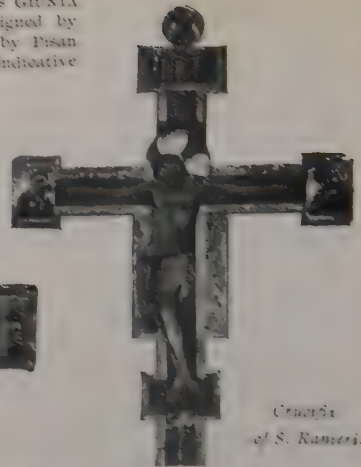
It must be observed that the figure of Christ on the Cross has not always occupied a preponderant position in churches and religious ceremonies; the acceptance of this symbol was slow and laborious. The early Christians impelled by a sense of caution in the midst of persecutions abstained from all direct representations of the Lord. They evoked him symbolically with some sign or figure intelligible to the initiated alone. Later, in order to repre-



JESUS TRIUMPHANT
*Crucifix of the
12th cent.*



JESUS DYING.
*Crucifix of the
13th cent.*



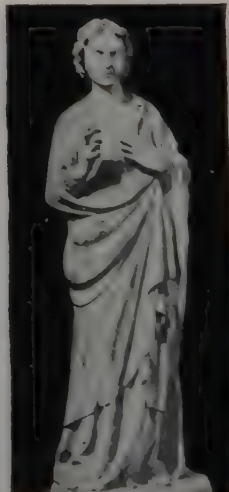
*Crucifix
of S. Ranieri.*

sent the death of Christ, the mystic image of the Lamb was placed at the foot of the cross. As for reproducing the scene of the crucifixion, the idea would have caused horror, it seemed irreverent to portray the Son of God submitting to His infamous punishment. Not until the sixth century do we find figures of Christ on the Cross appearing in manuscripts and very rare church pictures, but in 706 Pope John VII. officially permitted such representation and a mosaic crucifixion was

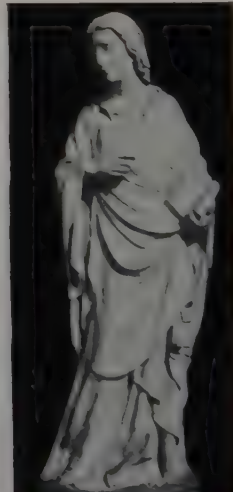
placed in the Vatican. Yet, several centuries were required to overcome the feelings of hereditary reluctance. From the end of the 12th cent. the use of crucifixes tended to become general; until that period the Saviour was only seen clothed in a long robe with sleeves down to his feet. At the same time it seemed indecorous to show the Lord in physical grief or in humility, hence we see the crucified One shown as living with his head upright, his body straight and his feet in juxtaposition. Towards the end of the 12th cent. the sleeves disappeared; successively the trunk was bared and a sort of skirt covered the lower limbs, soon the skirt was shortened and from the 13th cent. it no longer was but a cloth tied around the loins. Thenceforth, crucifixions became more realistic; the crucified One, who up to this time had remained living, now stood dead; his head bowed down, his limbs and bust showed the yielding of a corpse, artists sought to represent the most painful postures and endeavoured to show all the cramping signs of agony; they also added small scenes on the sides representing incidents from the life of Christ. (A practice applied also to primitive pictures of Saints).



MADONNA. By N. PISANO.



THE ANNUNCIATION. By NINO PISANO.



CRUCIFIXION.
By LUCA TOMMÈ.
(Sienese 14th cent.).

NINO PISANO († 1368), son of Andrea, was the last noteworthy representative of the Pisan school and occupies a special place in the history of art. His style was more *genre* in character, his productions were impressed with originality. His "Annunciations" consisting of two separate statues of the Archangel and the Virgin are prototypes of an exquisite and refined grace, perfectly modelled and enriched by gilding or colouring.



MARBLE PULPIT. Executed by GIOVANNI PISANO. A. D. 1300-10. (Cathedral of Pisa).

This magnificent pulpit, one of the most important works of Giovanni Pisano, was partly destroyed in the burning of the cathedral in 1595, and the parts dispersed. For a long time many unsuccessful attempts were made at reconstruction. Finally, after patient work the restoration of the pulpit and its reconstruction on the original design, introducing Giovanni's remaining sculptures, was brought to completion, and once more replaced (1926) in the Cathedral.

The pulpit is supported by six porphyry columns, and five pillars with marble figures representing: *a.* The City of Pisa with two sucklings as a symbol of fertility, supported by the Four Cardinal Virtues. *b.* The Imperial Majesty impersonated by a Rector (?), with scales in his left hand, symbolizing Justice and Truth, supported by the Four Evangelists. *c.* The Archangel Michael. *d.* Hercules (?). *e.* (In the centre) Group of the Theological Virtues upon a base with reliefs of the Seven Liberal Arts.

The pulpit itself is octagonal with slightly curved panels, and a platform enclosed by two plane panels. The reliefs on the panels represent: the « Birth of the Baptist and the Annunciation », the « Birth of Christ » and « Announcement by an Angel to the Shepherds », the « Adoration of the Magi », the « Presentation in the Temple, with the Flight into Egypt », the « Massacre of the Innocents », the « Betrayal, and the Passion of Christ », the « Crucifixion », the « Last Judgment, divided into the Blessed and the Condemned ». Between the panels are figures of Prophets, in the spandrels figures of Sibyls.

GIOVANNI PISANO, (ca. 1250-1331) son of Niccolò was no less famous than his father, whose style, however, he did not follow. In his works he showed a decided leaning to Gothic sculpture and developed a style curiously blended with the general characteristics of the Pisan school; realism, a religious sentiment, great dramatic force and passionate movement distinguish his creations. Having worked in various cities, he exerted a considerable influence upon the arts of Italy, especially painting.



PISA. THE CAMPANILE AND APSE OF THE CATHEDRAL.

The Campanile, or bell-tower of Pisa, was begun in 1174 by the architect BONANNO of Pisa, continued (about 1260) by William of Innsbruck, and completed in 1350. It is built entirely of white marble and owing to its remarkable oblique position, 14 feet out of the perpendicular, it is usually known as the *Leaning Tower*. It is generally believed that some imperfection of the foundations caused the edifice to lean on one side before the building had reached the third storey, and that the architects tried to correct this deficiency by giving an inclination in the opposite direction to the upper part of the construction.

A staircase of 293 marble steps leads to the summit whence a very beautiful view embracing land and sea is obtained. Looking out from the top gallery the sensation of falling over is very curious and startling.

Galileo availed himself of the oblique position of the campanile in making his experiments on the laws of gravity.



VIEW OF SIENA FROM THE TOWER OF SAN DOMENICO.

SIENA.



Statue by B. da Montepulciano.

OF ALL the towns of Southern Tuscany none is more famous or prettier than Siena. It is built upon three bold, or ridges, which meet at the centre where lies the Piazza del Campo and the Palazzo Pubblico. The view reproduced here shows how picturesque and truly medieval is the character of the town.

According to an ancient legend, Siena is said to have been founded in the early days of Rome by Senus, the son of Remus, whence the place obtained its name and emblem: the she-wolf and the twins.

In her practice of the arts, Siena was always independent; no other town is so rich in specimens of Italian Gothic architecture, while her school of painting is renowned for its individuality. Already in the thirteenth century, a little earlier than Florence, Siena produced a remarkable painter — Duccio di Buoninsegna — whose works are full of sentiment; he was the leading spirit of numerous artists, among them Simone Martini, the Lorenzetti brothers and Taddeo di Bartolo, who executed a great many altar-pieces. Early in the 15th century however, there was a decline in the Sienese school of painting which produced too quickly and too abundantly, and by the middle of the century its vitality was practically exhausted and all artistic progress seemed at an end. This was probably due to the markedly religious character of its productions. The painters of this period: Sassetta, Domenico di Bartolo, Sano di Pietro, Vecchietta and others, while influenced from without, still pursued the traditions of their predecessors and were incapable of following the Florentines in their progress and study of nature; and with Matteo di Giovanni (c. 1495), who was the best master of the 15th cent., the independent school of Siena comes to an end. At the close of the century, owing to contact with Florentine and Umbrian artists who were often invited to Siena, and the influence of Antonio Razzi, surnamed *Il Lodovico*, a Lombard who settled at Siena, Baldassarre Peruzzi, belongs in his artistic development to the Roman school; the tide of progress began to set in, but the style of this period shows no affinity with the true Sienese School.



VIEW OF THE CITY AND SURROUNDING COUNTRY AS SEEN FROM THE CAMPANILE OF THE DUOMO.



PIAZZA AND PALAZZO SALIMBENI. Gothic style 14th cent.
In the center, statue of Salustiano Bandini (Architect, 1607-1608).

ments, or guelphic merlons. As at Florence, the walls of the ground floor are adorned with fine wrought-iron lanterns, torch holders, and banner supports

Siena has preserved its medieval aspect to a greater extent than most other places in Italy. No other town presents such instructive examples of the Italian Gothic architecture of the 13th and 14th centuries. The busy streets are lined with magnificent stone and brick buildings, which have remained practically unaltered except for the loss of their towers. In the palaces of the nobles, or feudal counts, the pointed style predominates; the windows are generally divided by small pillars, and the whole edifice is crowned with crenate battlements, or guelphic merlons.



PALAZZO TOLOMEI.
Gothic style. Early 13th cent.



PALAZZO GROTTANELLI.
Former residence of Magistrates.
Gothic style, 14th cent.



PALAZZO PICCOLOMINI.
Designed by B. ROSELLINO.
Erected in 1470. Early Renaissance.



PALAZZO SARACINI.
Erected in the 14th cent.
Gothic style.



THE PIAZZA DEL CAMPO AND THE PALAZZO PUBBLICO.

This huge edifice built of brick and travertine was erected in 1289-1305 to house the Podestà and the members of the Signoria. The slender *Torre del Mangia*, has a height of 334 feet and is the noblest tower in Italy. The *Cappella di Piazza*, the chapel which projects from the facade at the base of the tower, was begun in 1352 to commemorate the deliverance of Siena from the plague of 1348, which is said to have carried off 30,000 persons. The she-wolf with Romulus and Remus (the arms of Siena), on the column marking the entrance to the right wing of the palace, dates from 1429. The interior of the palace contains a magnificent series of apartments embellished with numerous frescoes by Siennese masters. (Note the guesphic battlements).



THE LOGGIA DELLA MERCANZIA.

Built in A. D. 1417-33 from designs by SANO DI MATTEO. The statues are by VECCHIETTA and A. FEDERIGHI.



THE CAPPELLA DI PIAZZA.

Erected in memory of the plague of 1348. Begun in A. D. 1352. Completed in 1376.



ALLEGORY OF THE GOOD GOVERNMENT OF SIENA.
Fresco by AMBROGIO LORENZETTI. A. D. 1337-1343.



« Peace ». Pax.

On the right an enthroned majestic male figure, clothed in robes of black and white—the colours of the city, symbolizes the Good Government. In his left hand he bears a shield on which is painted the Blessed Virgin—the city's protectress, in the right he holds a sceptre and two ropes which are connected with the scales of Justice at the other end of the picture. Above him float the three Theological Virtues: *Faith* with her cross, *Charity*, with her burning heart, and *Hope* gazing upwards. Various Virtues his attributes and coadjutors, are seated on either side of Good Government. To his right are Prudence, Fortitude and Peace; to his left Magnanimity, with a plate of money, Temperance, with the hour glass, and Justice, with the sword in one hand, a crown in the other, and a human head in her lap. Beneath his foot-stool are Romulus and Remus suckled by the she-wolf (the emblem of Siena in medieval times). Right and left are men-at-arms, horse and foot, keeping guard over malefactors and political prisoners.

On the left of the picture are symbolized Justice and Concord: the supporters of a well ruled state. Justice, a superb female figure is enthroned, above her is Wisdom holding a pair of scales in each of which is a winged figure or genius. The one on the right—Commutative Justice, administers the civil law. Below Justice sits Concord, a heroic figure with her smoothing plane in the right hand while in the left she holds two cords, one of which is attached to each of the scales and the other passes through the hands of a long procession of citizens (the twenty four councillors who formed the government) on to the right hand of the principal figure in the composition—the Good Government of Siena. The figure of « Peace », reclining upon her pillow, with her foot on a helmet and shield, is remarkably beautiful; the folds of her white dress suggest an ancient sculpture.



THE RESULTS AND BLESSINGS OF THE GOOD GOVERNMENT OF SIENA. By AMBROGIO LORENZETTI.

The town of Siena is seen with her towered palaces and her Duomo; her streets are crowded with people working at their trades. They are building and manufacturing, buying and selling, intent on business or pleasure; girls are seen dancing and children playing in the square; the shops are filled with craftsmen occupied at their various callings; through the gates stream merchants and country people with laden mules bringing the produce of their farms into the town. All indicates prosperity and peace.



S. BERNARDINO.
By SANO DI PIETRO.



MAJESTAS. *Madonna and Child surrounded by Saints.*
Painted by SIMONE MARTINI in A. D. 1315.



S. CATHERINE.
By VECCHIETTA.

In the *Sala di Badia* decorated with frescoes in 1407 by *Spinello Aretino*, are 16 scenes representing the great struggle between the Papacy and the Empire. The story begins with the Coronation of a Pope, Adrian IV. 1154, or Alexander III. 1159, and the investiture of Frederick Barbarossa in 1155 at Rome. This is followed by the Quarrel of Barbarossa with the Pope; the siege of Milan in 1158; and continued round



TRIUMPHAL ENTRY OF POPE ALEXANDER III.



BURIAL OF THE VIRGIN. By TADDEO DI BARTOLO.

through a number of scenes to the famous *Triumphal Entry of Alexander III. into Rome in 1177*, after his reconciliation with, or rather victory over Barbarossa. Pope Alexander III. rides first, the Emperor leading the Pope's horse and the Doge Ziani walk beside him; cardinals and citizens follow. For the Siennese the interest in the struggle lay in the fact that Alexander III. was a native of Siena, and for the support accorded him by the Siennese throughout the contest.



Above, GUIDORICCIO DA FOGLIANO. *Siennese general.* By SIMONE MARTINI.
Below, SS. VITTORE AND ANSANO. By SODOMA.



MADONNA. By GUIDO DA SIENA.
Painted A. D. 1221 or 1281 (?).



THE CATHEDRAL. Façade by GIOVANNI PISANO. Completed A. D. 1380.

This magnificent cathedral, built wholly of marble and adorned inside and out with ornaments of exquisite beauty occupies the highest ground in the town and stands on the site of an ancient temple of Minerva. The building as it now stands was begun in A. D. 1229 and completed about the middle of the fourteenth century. In 1331, when the church was yet unfinished, the Sienese got the notion that it was too small for the importance of their city; thereupon they resolved to erect a grander, new edifice surpassing in magnificence all other churches in Italy. Accordingly plans were laid by LANDO DI PIETRO and construction was begun of a huge nave of which the present cathedral was to form the transept only. But soon after, a plague swept over Italy (1348) and the city was so depopulated that such ambitious plan was abandoned and the old construction brought to completion. Part of this grand nave is still standing and it enables us to judge of its vastness. The façade was completed in 1380 from designs by GIOVANNI PISANO. It is composed of red, white and black marble and, like that of Orvieto (p. 378) is adorned with sculptures and mosaics. A comparison of the two façades proves their similarity. Orvieto is more varied, although not more harmonious in its parts; a greater richness and grandeur are given to it in the enlarged size of the central doorway. At Orvieto the effect is due to the mosaic; at Siena to the use of polychrome marbles.



Doorway of the unfinished grand nave.



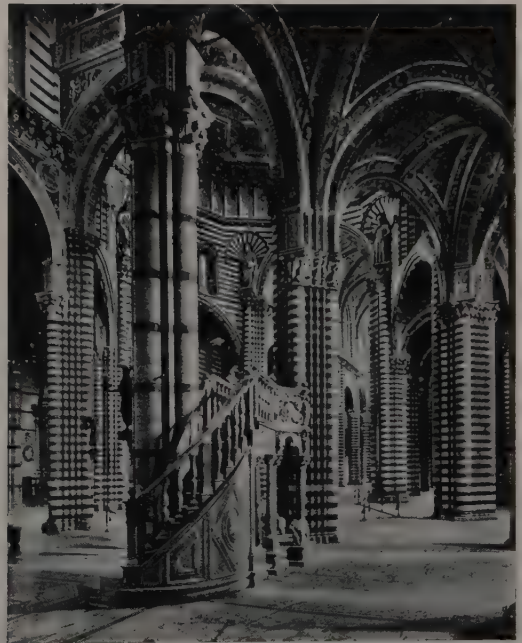
BRONZE TABERNACLE by VECCHIETTA (1472).
The angels are by GIOVANNI DI STEFANO
and FRANCESCO DI GIORGIO.



THE PICCOLOMINI ALTAR (1481-85)
with sculptures by ANDREA BREGNO and four
statues of saints by MICHELANGELO (1501).

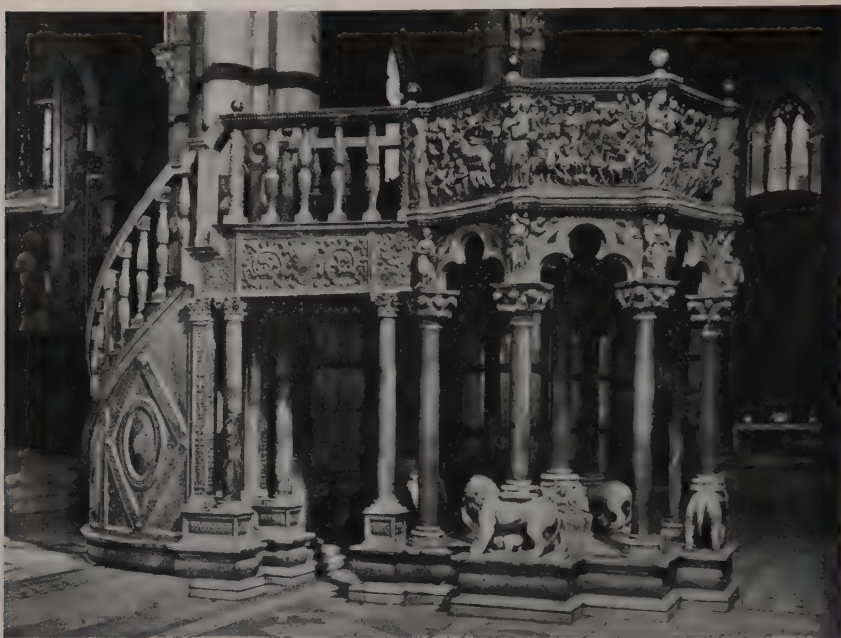


INTERIOR OF THE CATHEDRAL.



VIEW SHOWING THE PULPIT (pag. 336).

The harmonious *interior* is lined with alternated courses of black and white marble. A noteworthy peculiarity of the decoration is a row of terracotta-busts of the Popes carried all round the church above the great arches. These imaginary portraits, larger than life, labelled with the name of each pontiff remind the visitor of the whole past history of the Church. Another unique feature is the marble pavement which is covered with «Grafitti» representations (a kind of *tarsia* work in stone) of episodes from Old Testament history, the mighty deeds of the old Jewish heroes, the History of Fortune, the Sibyls, etc. The compositions were designed by BECCAFUMI, PINTORICCHIO and other eminent artists.



MARBLE PULPIT. By NICCOLÒ PISANO his son GIOVANNI, and ARNOILFO DI CAMBIO (1266-68).

Niccolò Pisano's Sienese pulpit is on a larger scale than that of the Pisan baptistery (p. 318), and octagonal instead of hexagonal. It is supported by pillars of oriental marble resting upon the backs of lions, and a central column the base of which is adorned with allegorical figures representing the Liberal Arts: Grammar, Dialectics, Rethoric, Philosophy, and Music. The panels are divided by beautiful statuettes of Saints, Apostles, the Madonna and Child, Angels, and other symbolical figures; the admirable reliefs represent, The Visitation and The Nativity, The Adoration of the Magi, The Presentation in the Temple and Flight into Egypt, The Massacre of the Innocents, The Crucifixion, The Last Judgment. The elaborately ornamented staircase in the style of the Renaissance, is by Bartolommeo Neroni and was added in 1543.



THE VISITATION.

THE NATIVITY.

In the reliefs of this pulpit the scriptural subjects are almost similar to those of the Pisan pulpit by the same artist. The Nativity and the Adoration of the Magi are finer than at Pisa. The story begins with the Visitation, and to the right of this the Madonna is seen lying on a couch, rising herself on her arm to watch the women who wash the Child.

In the Adoration, the whole circumstance of travel is represented in the lower part of the panel, winding up to the upper part in order to bring the kings before the Child. Here one of the Magi is for the first time shown kissing the Child's foot, a detail often repeated. The horses, camels, dogs are all realistically rendered, the landscape is indicated by

the two trees introduced in the background. To the right of this panel, at the corner, is a Madonna and Child, one of the finest figures carved since classic times.



Renaissance ornaments of the staircase.



Figures of the Liberal Arts.



THE ADORATION OF THE MAGI.



ALBERTO ARRINGHERI.
Fresco by PINTORICCHIO (1504).
(Umbrian School).



TOMB OF CARDINAL PETRONI. († 1314).
By TINO DI CAMAINO.



S. BERNARDINO preaching in the
Piazza del Campo. Painting by SANO
DI PIETRO.



MARBLE FONT with reliefs representing
scenes from Genesis: Creation of Adam;
Creation of Eve; the Temptation; the Fall;
God communing with Adam and Eve; the
Expulsion; Hercules slaying the Lion;
Hercules slaying the Centaur.
(School of JACOPO DELLA QUERCIA).



S. JOHN THE BAPTIST.
Bronze by DONATELLO. A.D. 1457.

S. Bernardino of Siena, was born in 1380. At the age of 23 he entered the Order of S. Francis and became one of the most celebrated and eloquent preachers. His hearers were not only for the moment affected and melted into tears, but in many instances a permanent regeneration of heart and life took effect through his influence,—enemies embraced each other, gamblers flung away their cards, etc. When preaching he held a tablet in his hand on which was carved I. H. S. the monogram of Christ in a circle of golden rays. A man who had gained his living by making cards and dice complained to the saint that on account of the reformation of manners, his occupation was gone. Bernardino advised him to carve tablets like his, to sell to the people. He did so; and a peculiar sanctity being attached to them, he sold large numbers and made a fortune.



HOLY WATER BASIN.
By ANT. FEDERIGHI (1462).



ENTRANCE TO THE LIBRARY.
Sculptures by L. DI MARIANO, "Il Marrina." (1497).



HOLY WATER BASIN.
By ANT. FEDERIGHI (1463).

Photo ALINARI, ANDERSON, BROGLI.



LIBRARY OF THE CATHEDRAL.

Erected in 1495 by order of Cardinal Piccolomini. Decorated with mural paintings by PINTORICCHIO. A. D. 1503.

The Library of the Cathedral, one of the finest and best preserved creations of the Renaissance, was erected by order of Cardinal Francesco Piccolomini, afterwards Pope Pius III., to receive the books and MSS. that his uncle (Pius II.) had left him.

The marble work on the exterior of the entrance wall (p. 337) is by Lorenzo di Mariano. Above the entrance is a fresco by Pintoricchio representing the Coronation of Pius III., who reigned 27 days only in 1503.

The interior is a marvel of harmonious decoration. The large frescoes on the walls represent scenes from the life of Pius II. (Æneas Sylvius Piccolomini), whose career had been connected with all the great events of the period. In the first scene,—

1. Æneas a youth of twenty five, is seen riding a white horse, starting for the Council of Bale, in company with Cardinal Capranica who heads the *cortège*. In the background is the bay of Genoa; the youth on the brown horse to the left is supposed to be a portrait of Raphael who assisted for a short time in the execution of the frescoes.

2. After the Council of Bale, in which Æneas took a notable part, he was sent as ambassador by the Cardinal Albergato to the court of King James I. of Scotland.

3. In 1439, having entered the service of the Antipope Felix V., Æneas was sent on a mission to Frederick III., who bestowed upon him the Laureate crown, and made him one of his imperial secretaries.

4. In 1445, Æneas was sent by Frederick III. to Pope Eugenius IV. whose cause he had now determined to adopt. Soon after he became private secretary of Pope Nicholas V. who made him Bishop of Trieste (1447), and later of Siena (1450).

5. As Bishop of Siena, he presided at the meeting of Emperor Frederick III. and his bride Eleonora of Portugal outside the Porta Camollia.

6. In 1456 Æneas was created Cardinal by Pope Calixtus III., and a couple of years later, when the latter died,—

7. Æneas was elected Pope and took the name of Pius II. In the picture, he is seen carried in procession by prelates, while the Master of Ceremonies burns a piece of tow before him, with the traditional warning: *Sancle Pater, sic transit gloria mundi*.

8. Pius II. at the Congress at Mantua to proclaim a crusade against the Turks.

9. Pius II. canonizes S. Catherine of Siena, whose crusading zeal had anticipated his own. The corpse of the saint is seen lying at the Pope's feet. Below, among the crowd the two most conspicuous figures on the left are Raphael and Pintoricchio.

10. Pius II. is at Ancona whither he had gone to head the crusade against the Turks. He was seriously ill of fever, and died soon after, gazing, says admiring chroniclers, across the sea towards that promised land which he had vainly longed to conquer.

All around the library is exhibited a very valuable collection of Choir Books, with exquisite miniatures by Liberale da Verona, Girolamo da Cremona, Sano di Pietro and others. In the centre is a celebrated antique group of the Three Graces, found at Rome, which was used as a model by Raphael, Pintoricchio and Canova.



1. Æneas Sylvius Piccolomini sets out for the Council of Bale.



2. Æneas at the court of King James I. as ambassador of the Council. 1435.



3. Æneas crowned poet-laureate by the Emperor Frederick III. at Frankfort. 1442.



4. Æneas in the presence of Eugenius IV. as the envoy of the Emperor. 1445.



5. Æneas, Bishop of Siena, at the meeting of the Emperor and his bride Eleonora. 1452.



6. Æneas receives the Cardinal's hat from Pope Calixtus III. 1456.



7. Æneas is elevated to the Pontificate and becomes Pope Pius II. 1458.



8. Pius II. presides a Congress at Mantua to promote a crusade against the Turks. 1459.



9. Pius II. canonizes S. Catherine of Siena (Portraits of Raphael and Pintoricchio in left foreground). 1461.



10. Pius II. arrives at Ancona to incite the Crusaders and dies there. 1464.



ÆOLUS (The god of wind).



THE MIRACLOUS DRAUGHT OF FISHES.



SYBILLA ALBUNEA TIBUR
(Graffito from the pavement).



READING DESK.
By RICCIO, 16th cent.
(Choir of the Cathedral).



THE DEATH OF ABSALOM.
By PIETRO DEL MINELLA, 1447.
(Graffito from the cathedral pavement).



HISTORY OF FORTUNE. By PINTORICCHIO. 1506.

Fortune is represented as a nude female figure holding a sail above her head and standing with one foot on a globe and the other on a storm shattered bark. She has landed ten of her subjects on a rocky island, the stony path of which leads up to a hill surmounted by a flowery garden where Wisdom sits enthroned. Two of the men start on the upward path to seek wisdom, others, undecided, gaze longingly back, one, with a discontented look, sinks down to rest, waiting for Fortune to come to him, while another shakes his fist at her. But she heeds him not and steps off again into her bark to fetch new votaries. On the right of Wisdom Socrates receives the palm, on her left Crates empties a basket of jewels into the sea.



ELIJAH AND AHAB. By BECCAFUMI, 1517.

Elijah meets Ahab, and proposes to him a sacrifice on Carmel to prove which be the true God. In the distance are seen the bullocks led out for sacrifice
(Graffito from the cathedral pavement).



MADONNA AND CHILD, ANGELS AND SAINTS (MAJESTAS). *Great Altar-piece.* By DUCCIO DI BUONINSEGNA.

DUCCIO DI BUONINSEGNA (1260? - 1320), was the first great painter at Siena and the founder of the Sienese school. His greatest work was the famous «Majestas» illustrated here, which he painted about 1310. The work, richly covered with ornaments in gold, consisted of many parts forming one great altar-piece, 14 ft. long by 7 ft. in height and painted on both sides. On the front, the Madonna enthroned holding the infant Saviour, with Angels, Saints and Apostles surrounding the throne, and four bishops, tutelaries of Siena, kneeling in front.



SCENES FROM THE LIFE AND PASSION OF CHRIST. (*Reverse of the great altar-piece.*)

On the reverse, a series of twenty-six panels depicting the life and passion of the Lord (the Entry into Jerusalem and the Crucifixion are larger than the rest). These compositions, with figures about nine inches high, bear the impress of a vigorous reform in art, and embody principles of dramatic action and expression which were adopted by several generations of Duccio's followers.



CHURCH OF SAN GIOVANNI. *Baptistry.*
Façade by MINO DEL PELLICCIAIO, 1382.

The Church of San Giovanni, the old baptistry of Siena, and forming a sort of crypt to the cathedral, was begun about 1317. The unfinished Gothic façade erected in 1382 is from a design ascribed to *Mino del Pellicciaio*.

The interior is adorned with paintings by *Vecchiella*, *Benvenuto di Giovanni*, and other artists. But the chief ornament of the church is the hexagonal marble font, designed by *Jacopo della Quercia* and executed in 1425-32. This masterpiece of the Italian Renaissance is adorned by six beautiful bronze-gilt reliefs from the history of John the Baptist executed by various artists: 1. The Angel appearing to Zacharias in the Temple, is by *Jacopo della Quercia*; 2. The Birth of the Baptist, by *Giovanni di Turino*; 3. The Preaching of S. John in the Desert, by *Giovanni di Turino*; 4. Baptism of Christ, by *Lorenzo Ghiberti*; 5. S. John brought before Herod, by *Lorenzo*

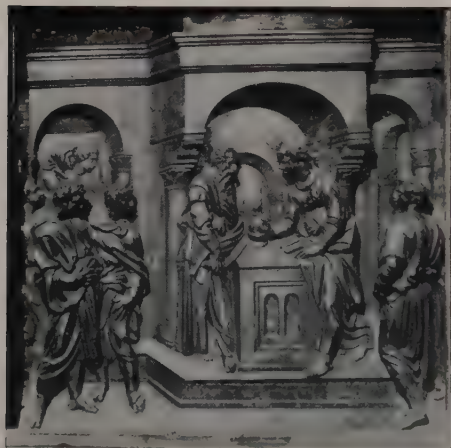


MARBLE FONT.
Designed by JACOPO DELLA QUERCIA, 1425.

Ghiberti; 6. The Head of S. John presented to Herod, by *Donatello*.

Between the panels, at the corners of the font, are statuettes of the Virtues: Charity (on the left of the first panel), Justice, Prudence, Fortitude, Faith, and Hope. The last two are by *Donatello*.

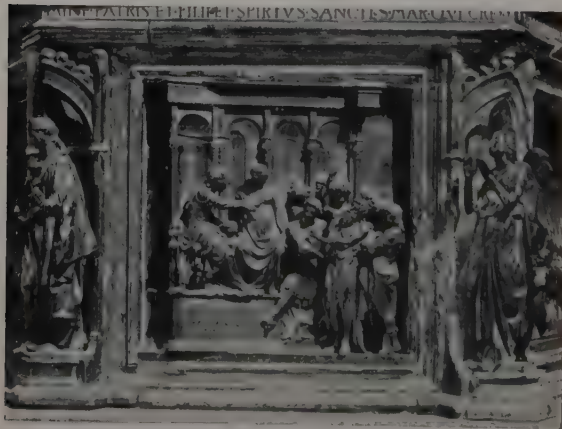
The tabernacle above, and the statuette of John the Baptist on the summit, is attributed to *Jacopo della Quercia*.



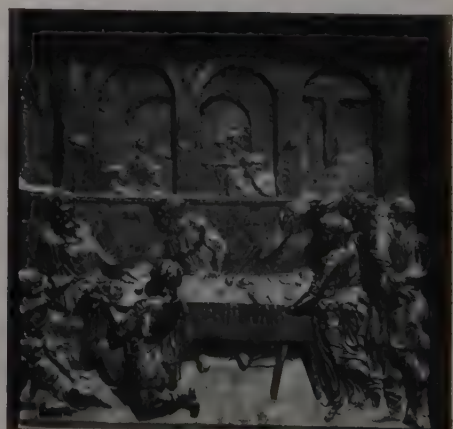
Zacharias in the Temple. By J. DELLA QUERCIA.



Baptism of Christ. By L. GHIERTI.



John the Baptist brought before Herod. By L. GHIERTI.



The head of John brought before Herod. By DONATELLO.



CRUCIFIXION. By AMBROGIO LORENZETTI.
(Church of San Francesco).



MADONNA AND CHILD.
By COPPO DI MARCOVALDO.
(Church of the Servi).



MADONNA DEL LATTE.
By AMBROGIO LORENZETTI.
(Church of S. Francesco).



MADONNA ENTHRONED AND SAINTS.
By SANO DI PIETRO (Church of S. Stefano).

« Sieneſe painting in the 15th cent. », ſays Edmund G. Gardner in *The Story of Siena*, « is diſtinguiſhed by its myſtical tone and its exceedingly conſervative, not to ſay retrogreſſive, ſpirit. No preoccupation with ſcientific reſearches, no problems of movement or anatomy, diſturbed the calm of the Sieneſe painters ; we meet with hardly any portraiture in their work, and even leſs mythology. Theſe moſt turbulent of Italian people choſe that their painters ſhould give them art that was excluſively the handmaid of religion. While foreign ſculptors, ſuch as Donatello and Ghiberti, were welcomed and employed in Siena, foreign painters were practically excluded until the laſt two decades of the century ».

« Great ſpiritual beauty in faces, accuracy of drawing within certain limits, with a profuſion and a lavishneſs in the uſe of gold and the brilliant colours (this the Sieneſe particularly demanded of their painters), characteriſe the ſchool of this epoch ».



MADONNA AND CHILD.
By MINO DEL PELLICCIAIO.
(Church of the Servi).



MADONNA. By SANO DI PIETRO.
(Oratorio di S. Bernardino).



MADONNA. By MATTEO DA SIENA.
(Palazzo Pubblico).



MARBLE TABERNACLE.
By BEN. DA MAIANO.



CHURCH OF SAN DOMENICO. 13th cent. Gothic style.
Below is the famous Fountain of Fontebranda.



PORTRAIT OF ST. CATHERINE.
By ANDREA VANNI (1332-1414).



ST. CATHERINE OF ALESSANDRIA.
By MATTEO DA SIENA (1420-1495).
(Fragment from the altar-piece).

Vanni, but her head also, which was embalmed immediately after her death and is preserved in a shrine over the altar of the saint. The admirable frescoes on either side of it given below were painted by Sodoma (Bazzi) in 1526. In conception and execution alike, they are considered marvels of art. The group to the left representing the *Svenimento* is full of grace and pathos; the expression of tender anxiety and reverence of the nuns, the sweetness, the languor, the beauty of the pallid features of S. Catherine falling exhausted in the arms of her attendant nuns render this composition justly celebrated.



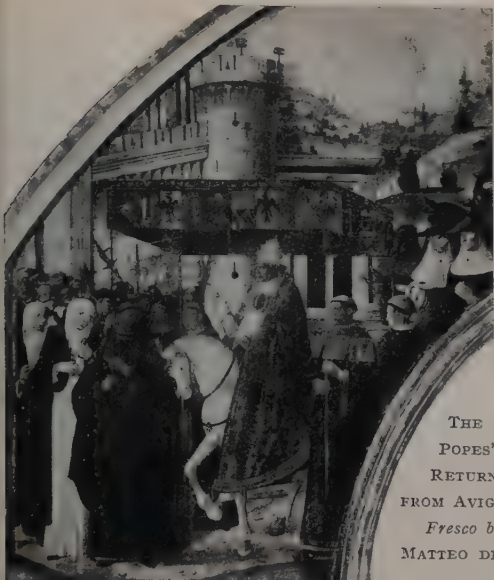
S. BARBARA, Saints and Angels. By MATTEO DI GIOVANNI. 1477.



ST. CATHERINE in a swoon receives the « stigmata ». Fresco by IL SODOMA.



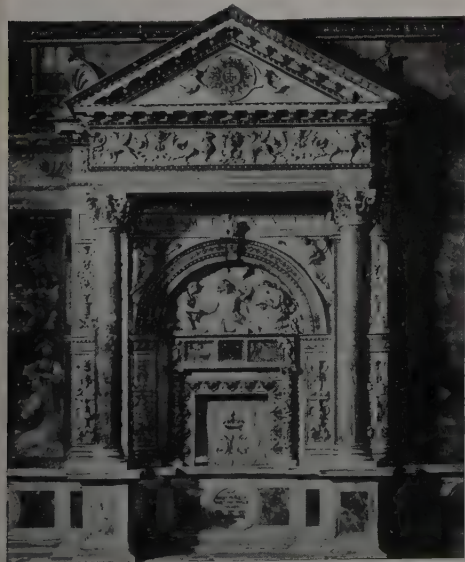
ALTAR OF ST. CATHERINE. Fresco by IL SODOMA. A.D. 1526.
Left, « Svenimento » of St. Catherine; right, the Saint in ecstasy.



THE
POPES'
RETURN
FROM AVIGNON.
Fresco by
MATTEO DI GIOVANNI.

The picture given above is a detail of a fresco in the chapel of S. Maria sotto le Volte (Hospital of S. Maria della Scala). It represents the return of Pope Gregory XI. from Avignon to Rome in 1377. S. Catherine and another nun is conspicuous in the assemblage of cardinals, prelates, and princes who form the triumphal procession. *St. Catherine of Siena* (1347-80), the type of female sanctity and self-denial, was the daughter of a dyer named Benincasa. At the age of eight, against her parents' wish she took the veil and became celebrated for her ecstasies and visions, and the marks which by favour of Christ she bore on her body of His sufferings on the Cross. She went to Avignon, where the popes then resided, and through her prayers and her eloquence, she prevailed on Gregory XI. to restore the seat of papacy to Rome and by his presence to dispel the evils which disgraced Italy, in consequence of the absence of the Popes. Catherine died in Rome in 1380, in her

thirtythird year and was buried in the church of Santa Maria sopra Minerva. She was canonized by Pope Pius II. (see pages 339, 421).



THE HIGH ALTAR by L. DI MARIANO
in the Church of Fontegiusta.



THE NUPTIALS OF THE MAIDENS; the baptism
of the children and their nursing.
Fresco by DOMENICO DI BARTOLO. A. D. 1441.



THE CRUCIFIXION. By PERUGINO.
(Church of S. Agostino).



S. AUGUSTINE and Episodes from his life.
Painted by SIMONE MARTINI (Church of S. Agostino).



MADONNA AND CHILD, and Saints.
Altarpiece by DUCCIO (op. 1278-1320).



ALTARPIECE by DUCCIO DI BUONINSEGNA.



ADORATION OF THE MAGI.
By BARTOLO DI FREDI (1330-1410).

The Accademia di Belle Arti possesses a valuable extensive collection of pictures chiefly by native masters. Duccio, the contemporary of Cimabue, is the first great name in Sienese Art; his works (see also p. 341) far surpass those of his predecessors in tender beauty and sentiment. An equally important master was Simone Martini (pp. 256, 333, 368), who followed worthily in Duccio's footsteps. Ambrogio Lorenzetti, the third of the greater men, was the most imaginative painter of the early school; his allegorical frescoes in the Palazzo Pubblico (p. 332) are justly famous. Ambrogio perished in the great plague of 1348, and for a time all artistic progress seemed at an end. For a century the painters of Siena followed the traditions, and generally clung to the limited methods of their predecessors, from whose influence they were unable to emancipate themselves. Their works had an affected simplicity, and were executed with religious care. In the works, for instance, of Matteo and Benvenuto di Giovanni (ca. 1470), there is still the same expression of religious ecstasy, and the same prodigal use of gold in the background, as marked the works of the preceding century; yet they were contemporaries with Botticelli, who introduced many new motives into art.

At the close of the 15th century, owing to contact with other schools, whose representatives were frequently invited to Siena, the tide of progress at length began to set in. The great innovators were Baldassare Peruzzi and Giovanni Antonio Bazzi, surnamed "il Sodoma". The latter, a pupil of Leonardo, possessed an innate sense of youthful beauty and grace; while his technical skill in fresco painting and his fertility are marvellous. By his example the languishing school of Siena received a new impulse, but the style of this period shows no affinity with the true Sienese school.



ANNUNCIATION. By A. LORENZETTI. (1344).



ANNUNCIATION AND DEATH OF THE VIRGIN.
Altarpiece, by TADDEO DI BARTOLO (1362-1422).



MADONNA AND SAINTS. ENTOMBMENT.
By A. LORENZETTI (op. 1324-1348).



MADONNA AND CHILD, and Saints.
By *BENVENUTO DI GIOVANNI*. 1475.

Benvenuto di Giovanni was one of the last of the painters who developed the art of Duccio,—adhering to the tradition of the school of which that great master was the founder.



MADONNA AND CHILD, and Saints.
Altar-piece by *SANO DI PIETRO*.



PARADISE.

Fragment of a large altar-piece painted by *GIOVANNI DI PAOLO*.



MADONNA AND CHILD, with Saints.
By *DON LORENZO MONACO* (1370-1425).



ST. ANNE, with the Virgin and Child on her lap.
Painted by *LUCA TOMMÈ*. (1347).



MADONNA AND CHILD, and Saints.
Altar-piece by *LUCA TOMMÈ* (op. 1355-89).



MADONNA AND CHILD with Angels.



MADONNA AND CHILD with Angels.

Paintings by MATTEO DI GIOVANNI (1420-1495).



CORONATION OF THE VIRGIN.

By FRANCESCO DI GIORGIO. (1439-1502).



ANNUNCIATION AND VISITATION.

*By GIROLAMO DEL PACCHIA (1477-1535).
(Compare with Albertinelli in the Uffizi).*



MADONNA AND CHILD.

By NEROCIO (1447-1500).



CHRIST BOUND TO THE COLUMN.

Fresco by SODOMA. 1516.



CHRIST IN LIMBO.

(Fragment). By SODOMA.



DESCENT FROM THE CROSS.

Painted by SODOMA. (1477-1540).

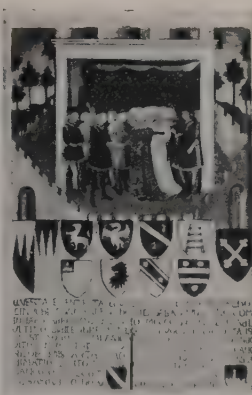
Accademia are the "Christ bound to the column," and the "Descent of Christ into Limbo." The latter famous for the figures of Adam and Eve, is a fine example of his power as a colourist, and of giving expression to his figures.

ALLEGORY OF THE
GOVERNMENT OF SIENA.

"The central figure is clad in black and white. He holds in his hand a black and white sphere; above his head is the word **LIBERTAS** which forms the inscription upon one of the shields of the Commune; and starting from his face, as if issuing from his mouth, is the legend **KI BEN MINISTRA REM-GNA**. To his left sits the Camarlingo; to his right the Scrittore. The latter is making an entry in the book before him, while the former turns his head to listen to the words spoken by the allegorical figure". William Heywood, *A Pictorial Chronicle of Siena*.



Allegory
of the Government of Siena.
Ben. di Giovanni (1474).



Marriage of Count San Severino
and Lucrezia Malavolti.
Sano di Pietro (1473).



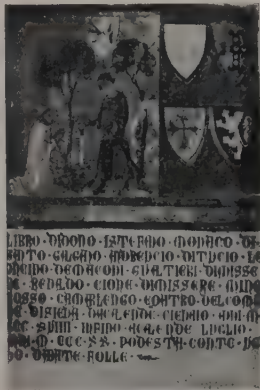
The Virgin recommending
the city of Siena to Christ.
Sano di Pietro (1480).

ALLEGORY
OF PEACE AND WAR.

"To the left we see a group of citizens who receive money from the public treasury, while above them hovers Peace, a nude female with an olive bough in her hand and the legend **HÆC (pax) CIVES DITAT**. To the right are soldiers of fortune to whom the Camarlingo tenders their pay. Over head is War armed with a sword, and the motto **HOC (bellum) EXTEROS**". William Heywood, *A Pictorial Chronicle of Siena*.



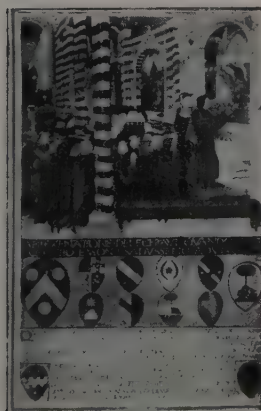
Allegory of Peace and War.
Giov. Martini (1468).



San Galgano and the
Camarlingo Don Stefano.
Guido Ciniotti (1320).



The Virgin protecting Siena
in the time of the earthquakes.
Ben. di Giovanni (1467).



Presentation of the Keys of
Siena to the Virgin (1483).



Madonna guiding into port the ship of State
Bernardino Fungai (1487).



Battle of Porta Camollia.
Giovanni Cini (1526).

The Archivio di Stato possesses a valuable collection of painted *Tavolette*, or covers of the Municipal Tax Registers from the *Biccherna* (office for the receipt and disbursement of revenues) and the *Gabella* (tax collector's office). These *Tavolette*, painted by well known artists and dating from the 13th down to the 16th cent. are important from an historical point of view as they constitute a pictorial chronicle of the Medieval Commune. Upon the lower part were inscribed the names both of the Camarlingo (chief officer) and of the *Provveditori*, the rest of the surface was used for decorative purposes,—portraits of officials, scenes from sacred and profane history, etc. Members of religious orders—usually a monk of San Galgano—were invariably placed at the head of the *Biccherna*, because they were not likely to fall into corrupt practices, having no family interest to serve, and being prohibited from accumulating private property.



A STREET OF OLD SIENA.



STAIRWAY LEADING
from S. Giovanni to the Duomo.



PALAZZO BUONSIGNORI.
Erected in the 14th cent. Gothic Style.



LOGGIA DEL PAPA (opposite the Palazzo Piccolomini).
Erected in 1462, by ANTONIO FEDERIGHI, by order of Pius II.



PIAZZA DEL CAMPO ON A PALIO DAY. The "Palio" (horse races) is the most popular of Siennese festivals. It forms part of the festivities connected with the feast of the Assumption and takes place on July 2 and August 16.



PORTA CAMOLLIA.

On the gate is written the following Latin legend: *Cor magis tibi Sena pandit*: — "Siena opens her Heart still wider to thee!"



HOUSE OF ST. CATHERINE.

The different rooms in the House of S. Catherine where the saint was born and lived during the greater part of her life, have been converted into small chapels and oratories. These were embellished by the art of various Siennese masters, and thousand of pilgrims from every part of the world annually flock thither to pay reverence to Catherine's memory.



PORTA ROMANA.



MADONNA AND CHILD, and Saints.
By SASSETTA (Convento dell'Osservanza).

The environs of Siena afford many delightful drives and excursions to points of interest. The church of the Franciscan Convento dell'Osservanza, was founded by S. Bernardino in 1423, and enlarged by Giacomo Cozzarelli in 1489 by order of Pandolfo Petrucci, lord of Siena. Among the many works of art which the church contains is the Coronation of the Virgin, one of the most beautiful works of ANDREA DELLA ROBBIA. In the upper part of the altarpiece sits the Virgin surrounded by angels with instruments of music in their hands; below, from left to right are the Baptist, S. Bernardino,



CORONATION OF THE VIRGIN.
By A. DELLA ROBBIA (Convento dell'Osservanza).

S. Catherine of Siena and S. Francis standing, in front of the latter a donatrix kneeling. The reliefs in the predella represent the Annunciation, the Assumption, and the Nativity, 'as simple in composition and as full of sentiment as a Fra Angelico!'



RUINS OF THE ABBEY OF SAN GALGANO.
Founded in 1201. Cistercian style.



CHURCH OF THE ABBEY OF SANT'ANTIMO.
Built in the 11th cent.



VIEW OF BELCARO. A chateau begun by BALDASSARE PERUZZI, 1525.



GENERAL VIEW OF SAN GIMIGNANO.



PORTA SAN MATTEO.

San Gimignano is still surrounded by its old walls, and the three main gates have also been preserved.



MAJESTAS. THE VIRGIN AND CHILD SURROUNDED BY SAINTS.
Fresco by LIPO MEMMI, pupil of Simone Martini.
(Palazzo Comunale).

SAN GIMIGNANO is perhaps the only town in Italy which presents to us so faithful a picture of Medieval Italy. Its frowning walls and towers (whence the name of San Gimignano delle Belle Torri), its narrow streets and mysterious alleys all carry us back to Dante's time. In 1300 Dante was sent hither as envoy of Florence when he delivered a speech in the newly built Palazzo del Podestà inviting the Commune to send representatives to an assembly of Guelphs, but in spite of his eloquence democratic liberty was ruined by the dissensions of the leading families of the Salvucci (Ghibellines) and Ardinghelli (Guelphs).

In the old Piazza della Pieve, now called Piazza Vittorio Emanuele, are several important buildings. The cathedral, usually called «La Collegiata» dates from the 11th century, and the whole of its walls are covered with 14th century frescoes. In the right aisle is the chapel of Santa Fina



ST. GREGORY APPEARING TO THE DYING SANTA FINA.

Frescoes by DOMENICO GHIRLANDAIO. A. D. 1470. (Cathedral, Chapel of Santa Fina).



BURIAL OF SANTA FINA.



PALAZZO COMUNALE. 13th cent.



TOWERS OF THE ARDINGHELLI.



THE PIAZZA CAVOUR.

with a marble altar by B. da Maiano and admirable frescoes by Ghirlandaio; in the sacristy (Musco dell'Opera) are several important works of art besides a number of devotional objects. Adjacent to the Collegiata is the Gothic *Palazzo Comunale* or del Podestà, containing a famous fresco by Lippo Memmi and a picture gallery. At the north end of the town is the church of *Sant'Agostino* in which are the famous frescoes by Benozzo Gozzoli and an exquisite marble altar by Benedetto da Maiano.



MARBLE ALTAR OF SANTA FINA.
By BENEDETTO DA MAIANO. A. D. 1468.
(Cathedral La Collegiata).



MARBLE ALTAR OF ST. BARTOLDUS.
By BENEDETTO DA MAIANO. A. D. 1494.
(Church of Sant'Agostino).



S. MONICA PRESENTS HER SON TO THE SCHOOLMASTER.

Frescoes by BENOZZO GOZZOLI, A. D. 1463-67.



ST. AUGUSTINE AS TEACHER OF RETHORIC IN ROME.

St. Augustine, the third Doctor of the Church, was born in Northern Africa in A. D. 354. His father was a heathen, his mother Monica a Christian. He spent his youth in dissipation but soon afterwards he went to Rome where he gained fame and riches by his eloquence at the bar. From Rome he went to Milan and falling under the influence of St. Ambrose



ST. AUGUSTINE DEPARTS FOR MILAN.



ST. AUGUSTINE ARRIVES IN MILAN.

Frescoes by BENOZZO GOZZOLI (*Pupil of Fra Angelico*).

he was converted to the faith and baptized in presence of his mother. After some time he was ordained priest and later bishop of Hippo. The rest of his life was spent in the practice of every virtue; his writings in defence of Christianity are numerous and his controversies of various heresies celebrated; and he is regarded as the patron saint of theologians.



DEATH OF SANTA MONICA.



ST. AUGUSTINE ON THE BIER.

Frescoes by BENOZZO GOZZOLI.

THE CATHEDRAL. *Façade by N. PISANO (?)*.

BAPTISTERY, CATHEDRAL AND PALAZZO DEI PRIORI.

In ancient times Volterra was a strongly fortified town and one of the twelve confederate cities of Etruria. A free town in the Middle Ages, in 1361 it was annexed to Florence. Volterra possesses to-day many interesting remains and monuments of two thousand years — gateways and walls and a museum filled with relics of Etruscan civilization.

PALAZZO PRETORIO. *15th century.*

Note the crenate Guelfic battlements on these buildings.

PALAZZO DEI PRIORI. *A. D. 1208-57.*PORTA ALL'ARCO.
Ancient Etruscan Gateway.MUSEO GUARNACCI. *Founded in 1781.*

The Museum contains a valuable collection of Etruscan antiquities found in Volterra and its environs, such as Cinerary Urns in alabaster, terracotta and sandstone dating from the 2nd and 3rd cent. B. C. On the cover of these urns is the reclining figure of the deceased, while on the sides are represented scenes from Greek mythology and Etruscan life.



THE ANNUNCIATION.
By P. DELLA FRANCESCA.



* SANTA MARIA DELLA PIEVE.
Founded about 1050. Façade of 1216.



DEFEAT OF CHOSROES (fragment).
By P. DELLA FRANCESCA (1420-92).



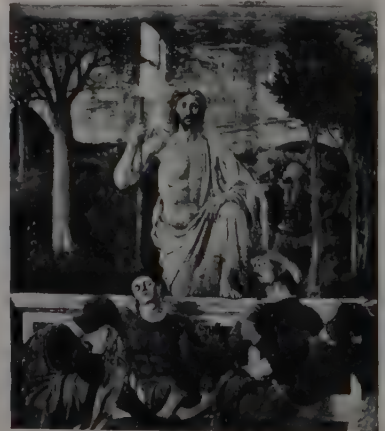
THE QUEEN OF SHERA adoring the miraculous beam. SOLOMON'S RECEPTION of the Queen of Sheba.
Scenes from the Legend of the Holy Cross, by PIERO DELLA FRANCESCA. A. D. 1450 (Church of S. Francesco).



* DREAM OF CONSTANTINE.
By PIERO DELLA FRANCESCA.



MADONNA DELLA MISERICORDIA.
Frescoes by PIERO DELLA FRANCESCA.



RESURRECTION OF CHRIST.
(Borgo San Sepolcro).



VIEW OF ASSISI AND THE MONASTERY AND CHURCH OF ST. FRANCIS.

U M B R I A

PERUGIA

A S S I S I O R V I E T O

S P O L E T O G U B B I O

T O D I



A STREET OF PERUGIA.



PALAZZO COMUNALE. Begun A. D. 1281.
It contains a fine picture gallery of Umbrian art.



FONTANA MAGGIORE. Erected A. D. 1280.
NICCOLÒ and GIOV. PISANO and ARNOLFO.
(Note the Guelphic battlements of the palace).



ENTRANCE TO PALAZZO COMUNALE.
In the lunette are the patron saints of Perugia.



PALAZZO DEL CAPITANO DEL POPOLO.
Erected A. D. 1472.



OLD GATEWAY
and remains of Palazzo del Popolo.



ARCO DI AUGUSTO. An ancient town-gate
whose foundations date from Etruscan times.



CORSO VANNUCCI AND PALAZZO COMUNALE.

PERUGIA



VIEW OF PERUGIA FROM THE PLAIN.

PERUGIA, situated in the heart of Umbria, is the empress of hill-set cities. From its high-built battlements and church towers, the enraptured eye can sweep a circuit of the Apennines unrivalled in its width; Assisi, Spello, Spoleto, Trevi... are within range of vision, while the beautiful Umbrian plain spreads at the spectator's feet. Each point of vantage carries a bastion or tower of Etruscan, Roman, or medieval architecture marking the limits of the town upon its mountain plateau. Everywhere art and nature lie side by side.

In the neighborhood of the town itself there is plenty to attract the traveller of archeological bent. In the piazza there is one of the most perfect Gothic palaces to be found in Italy. The space in front of this palace was the scene, in medieval times, of all the bloodiest tragedies in the annals of Perugia. Here also the people of the surrounding district gathered to hear the sermons of St. Bernardino of Siena who, from the open air pulpit of the cathedral, preached peace in vain.

The name of Perugia suggests at once the painter who, more than any other, gave expression to devout emotions in consummate works of pietistic art. It was the adopted home of the great Pietro Vannucci, surnamed Perugino, in whose studio the young Raphael worked.

Photo ALINARI, ANDERSON.



ORATORIO DI SAN BERNARDINO.

Over the door are reliefs representing scenes from the life of St. Bernardino. In the lunette, the Saint appears in a glory of flaming tongues, attended by angels playing on instruments.



Lunette of the Façade by AGOSTINO DI DUCCIO. A polychrome work of 1460.



CHURCH OF THE MADONNA DI MONTE LUCE.

The church possesses a fine ciborium dating from 1483.

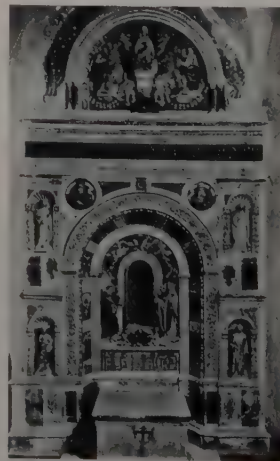


THE CATHEDRAL OF SAN LORENZO.

A Gothic edifice of the 15th century. (Façade unfinished).



CHURCH OF S. ERCOLANO. 13th cent.
A Perugian street.



CAPPELLA DEL ROSARIO. A. D. 1459.
(Church of San Domenico).



TOMB OF BENEDICT XI. † 1304.
General of the Dominicans.



CHURCH OF SAN PIETRO DE' CASSINENSI. Erected in the year 1000.

This church, adjoining the old Benedictine monastery, is a veritable picture gallery. It contains works by Perugino, Pontormo, Sassoferrato, Caravaggio, Lo Spagna, Masolino and others.



PANEL from the choir stalls.



READING DESK.

The choir-stalls in walnut, executed from designs by Raphael, are exquisitely carved and inlaid.



CHOIR-STALLS by STEFANO DA BERGAMO. A. D. 1535.



S. MAURO.



S. SCOLASTICA.



S. ERCOLANO.

Panels from an altar-piece by PERUGINO.



Decoration on the ceiling of the Collegio del Cambio, with medallions of the seven planets.
These admirable arabesques were executed by the pupils of Perugino.



PORTRAIT OF PERUGINO. († 1523).
Painted by himself.

Born at Città della Pieve 1446.
 Founder of the Perugian School of Painting.



Above: THE ALMIGHTY IN GLORY. Fresco by PERUGINO.
Beginning from left to right: Isaiah, Moses, Daniel, David, Jeremiah, Solomon; the Erythrean, Persian, Cumean, Libyan, Tiburtina and Delphic Sibyls.



THE BAPTISM OF CHRIST. THE ANNUNCIATION. By PERUGINO.



ADORATION OF THE MAGI. By PERUGINO.



SALA DI "UDIENZA DEL CAMBIO."



SALA DEL COLLEGIO DELLA MERCANZIA.

The *Collegio del Cambio*, the old Exchange and chamber of commerce, contains a series of frescoes considered among the noblest works of Perugino. Here, amidst rich designs, the Umbrian master portrayed the philosophers of Greece and Rome, the kings and generals of antiquity, the prophets, the sibyls, and the Virtues. These compositions, masterful in drawing and colour, breathe the spirit of the Renaissance and throw important light on the tendency of thought of that period.



Above: Prudence and Justice.

Frescoes by PERUGINO. A. D. 1500.



Above: Fortitude and Temperance.

Fabius, Socrates, Numa, Furius, Pittacus, Trajan. Lucius, Leonidas, Horatius, Scipio, Pericles, Cincinnatus.



TRANSFIGURATION. By PERUGINO.



THE TRINITY. By RAPHAEL. 1505. (S. Severo). (Cfr. "Disputa" Vatican).



BURIAL OF ST. HERCULANUS. *Frescoes by* BENEDETTO BONFIGLI.



BURIAL OF ST. LOUIS OF TOULOUSE.

Benedetto Bonfigli is one of the earliest Umbrian masters who brought the school of Perugia into notice.



DESCENT OF THE HOLY GHOST.
By TADDEO DI BARTOLO.



MADONNA AND CHILD.
By GENTILE DA FABRIANO.



MADONNA AND ANGELS.
By FRA ANGELICO.



ADORATION OF THE SHEPHERDS. By FIORENZO DI LORENZO.
Formerly in the choir of the monastery of Monteluce.



MADONNA with SS. Catherine, Agnes, Elizabeth, Anthony, Louis, etc., *Altar-piece by* TADDEO GADDI.



ADORATION OF THE MAGI.
By BENEDETTO BONFIGLI. A. D. 1460.



MADONNA ENTHRONED with Angels. By BOCCATIS. A. D. 1447.
On the sides the four Fathers of the Church; S. Dominic and S. Francis.



THE NATIVITY.



MADONNA IN GLORY AND SAINTS.



MADONNA AND CHILD.

Paintings by PIETRO PERUGINO (1446-1524) the founder of the Perugian School.



MADONNA ENTHRONED.
By BERNARDINO DI MARIOTTO.



ANNUNCIATION WITH ST. LUKE.
By B. BONFIGLI.



MADONNA ENTHRONED.
By B. MARIOTTO. (Late 15th cent.).



Pietà. Entombment.



The Virgin and Child with St. John.



St. Augustine.

Above, the Angel Gabriel.



GREAT ALTAR-PIECE by PINTORICCHIO.



St. Jerome.

Above, the "Annunziata".

This beautiful Altar-piece was painted by *Pintoricchio* in 1495-96, for the Convent of S. Maria dei Fossi.



St. Augustine by the sea.

PINTORICCHIO (Bernardino di Betto), was born at Perugia in 1454 and studied under Fiorenzo di Lorenzo. Later in life he probably entered into partnership with Perugino, whose influence his works display. He was one of the best Umbrian painters, and his productions, though always showing Umbrian peculiarities, are more truly naive, and less open to the charge of mannerism and affectation, than are too often those of Perugino. Pintoricchio died at Siena, 1513, where some of his finest mural paintings may be seen in the Cathedral.



St. Jerome in the Desert.



VIEW OF THE MONASTERY AND CHURCH OF "SAN FRANCESCO."



VIEW OF ASSISI FROM S. CHIARA.

Above: the Castle or Rocca Maggiore dating from the 14th century. (1655 ft.).

It is built over the tomb of the Saint who left such sweet odour of sanctity in the middle ages. The great veneration in which this church was held is evinced by the amount of fresco paintings with which the walls were covered in the thirteenth and fourteenth centuries.

ASSISI

THE CITY OF MYSTICISM.

ASSISI, the birthplace of St. Francis who founded the religious order, is deservedly the popular shrine that it is. The city of mysticism is loved by men of all creeds, who recall the story of the holy man, who, with poverty as a garment trod his long way succouring the poor.

The town is picturesquely situated on the slopes of Monte Subasio and commands charming views of the delightful Umbrian valley. Immense antiquity is suggested by everything around Assisi: Etruscan tombs, Roman temples, medieval castles, convents, churches. But the great sight of Assisi is the celebrated basilica of St. Francis, one of the most remarkable edifices in Italy.

ST. FRANCIS OF ASSISI was born in 1182. His father was a rich merchant who traded in silk and wool. In his youth, Francis delighted especially in gay and sumptuous apparel and led a life of pleasure and frivolity. In a quarrel between the inhabitants of Assisi and Perugia in 1201 he was captured and imprisoned when he was seized with a dangerous fever. It was on this occasion that his thoughts turned towards God and to higher things; a consciousness of his sins, a feeling of contempt for the world and its vanities, sank deep in his mind, and after a year of imprisonment he returned home and devoted himself to a life of poverty and self-denial. Followers soon collected round him, and in 1210 he founded his famous Order of Mendicant Friars, the *Franciscans*. Poverty and self-abnegation were the essential characteristics of the order, which under different designation — Minorites, Capuchins, Observantes—soon spread all over Europe. During his prayers, St. Francis was frequently favoured with visions of the Virgin and the Saviour; the most important being the one experienced in his solitary cell on Mount Alvernus in 1224, when Christ impressed

upon him the marks of his wounds (stigmata). In the last years of his life he suffered from the loss of his sight and broken in health through a life of hard work and privations he died on 4th Oct. 1226, and was canonized two years after.



ST. FRANCIS. By SIMONE MARTINI.
Fresco in the right transept.



UPPER CHURCH OF ST. FRANCIS.



PORTICO AND CHURCHES OF ST. FRANCIS.



UPPER CHURCH OF SAN FRANCESCO. Completed A. D. 1253. (Gothic style).

The Upper Church, built in the form of a Latin cross, is important in the history of architecture, having been erected by foreign architects at a time when the Gothic style was foreign in Italy. Its walls are entirely covered with large frescoes executed in the 13th and 14th centuries by CIMAUE, GIOTTO and their followers. These compositions must, likewise, be regarded as one of the most important event in the historical development of modern painting.

The upper part of the walls of the nave is adorned with scenes from the Old Testament; the lower part with 28 scenes from the life of St. Francis painted by Giotto and his scholars in the last decade of the thirteenth century.



VESTIBULE OF THE LOWER CHURCH. On the end wall is the Cappella del Crocifisso.

The interior of the church was decorated by predecessors of Cimabue and the best artists of the Florentine, Sienese and Umbrian Schools of painting.



1. ST. MARTIN PARTING WITH HIS CLOAK.



2. DREAM OF ST. MARTIN.



3. ST. MARTIN RECEIVES KNIGHTHOOD.

The Chapel dedicated to St. Martin is adorned with frescoes of scenes from the life of the saint by SIMONE MARTINI (ca. 1326). Those reproduced here are: 1. and 2. represent the legend of St. Martin's youth,—his bestowal of the half of his cloak on the beggar, at the gate of Amiens, and the appearance of Our Saviour to him in a dream wearing the cloak he had bestowed on the beggar.



4. ST. MARTIN BEFORE THE EMPEROR.



5. ST. MARTIN CELEBRATES MASS.



6. VISION OF ST. MARTIN.

3. represents St. Martin's investiture with his sword and spurs, by the emperor Julian. 4. the saint is seen in his interview with the emperor when he renounced his service and offered to encounter the enemy armed only with the Cross. 5. one day, as he went to church to celebrate mass, St. Martin met a naked beggar and gave him his inner robe, accepting from the archdeacon a miserable narrow vestment which he placed under his cope. But, when he elevated the host, his arms being exposed by

the shortness of the sleeves, angels appeared and covered them with golden bracelets. 6. St. Martin, now Bishop of Tours, has fallen into a reverie; a priest tries to rouse him while another kneeling waits patiently. 7. the saint is on his death-bed, expiring, surrounded by priests and monks, while his soul is carried up by angels to heaven. 8. shows the funeral ceremony.

SIMONE MARTINI (1283-1344), a contemporary of Giotto and the friend of Petrarch, was the most important painter of the Sienese school.



7. DEATH OF ST. MARTIN.



8. FUNERALS OF ST. MARTIN.



A MIRACLE OF ST. FRANCIS.



Frescoes by GIOTTO.

ST. FRANCIS RESUSCITATES A CHILD.

A child of the Spini family having fallen from a tower of the Palazzo Spini, was being carried to the grave, when the intercession of St. Francis was invoked and he appeared among the bewailers and restored the child to life.

A boy had been killed by the fall of a house; the mother, full of faith, vowed a new *sin*don, or linen cloth, to cover St. Francis' altar if he would restore her son to life. (The figure on the extreme left is a portrait of Giotto).



THE LOWER CHURCH. Begun in 1228. Completed in 1253.

The high-altar stands above the tomb of St. Francis. It is formed by a slab brought from Constantinople, resting on twenty Gothic columns. On the vaulting above are the famous allegorical frescoes painted by GIOTTO (ca. 1302-1305), illustrative of the vows of the Franciscan order. From the middle of the nave two flights of steps descend to the *Crypt* where the remains of St. Francis, concealed there by Brother Elias, were discovered in 1818, after fifty-two nights of hard work. Around this spot a shrine was erected soon after the discovery. Here enclosed by a grille is seen the piece of solid rock in which were secreted the bones of the saint and the stone sarcophagus which now preserves them.

Sancta Castitas.

From the tower of a fortress surmountend by the white banner of Purity, through a window appears "Chastity," as a young maiden praying: two angels floating in the air present to her the palm-branch and the Book of the Scriptures. Below are seen two bearded warriors ready to defend the fortress. In the centre of the composition, a youth receives the baptism emblematical of his vow of purity. In the left angle, St. Francis welcomes three disciples ascending the hill, ambitious of leading the *angelical life*; in the right angle, assisted by three angelic figures, "Penance," winged, but in an hermit's robe, puts to flight the Flesh and the Devil.



REPRESENTATION OF CHASTITY. *Fresco by GIOTTO. A. D. 1305.*

Sancta Paupertas.

On a rocky wilderness, Christ is seen uniting St. Francis in marriage with "Lady Poverty," who stands in the midst of the picture emaciated, in a tattered robe, her bare feet among thorns, which a boy is trusting against her with a staff, while another youth throws stones, but roses and lilies flower behind her. She is attended by Hope and Charity as brides-maids, herself being thus substituted for Faith. In the left angle a man is giving his cloak to a beggar; in that on



ST. FRANCIS WEDDED TO POVERTY. *Fresco by GIOTTO. A. D. 1305.*

the right are two figures richly attired: one holds a falcon while the other is clutching a (money?) bag. The subject of this picture was probably suggested by a passage in Dante's *Paradiso*.

Sancta

Obedientia.

Under the porch of a church, "Obedience," who is figured as an angel dressed in the Franciscan garb, puts the yoke over the head of a kneeling monk who bends his head devoutly to receive it. On his right is the double faced figure of Prudence; on his left Humility. On each side of the porch are groups of angels kneeling, one of whom (in front) seems to repulse Satan figured by a centaur. On the roof of the porch, attended by two kneeling

REPRESENTATION OF OBEDIENCE. *Fresco by GIOTTO. A. D. 1305.*

angels, stands St. Francis in his monastic habit, a yoke upon his shoulders, a cross in his left hand. Above his head the hands of the Almighty appear coming from heaven, holding (or dropping?) the knotted cord of the Franciscans.

Gloriosus

Franciscus.

Saint Francis is seated on a gorgeous throne, wearing the rich gold-embroidered robe of a deacon; in one hand he holds the cross, in the other the rule of his Order. On every side are choirs of jubilant angels celebrating his praises, some with hymn or song, others with trumpets or flutes. Above the saint's head, suspended from heaven, hangs a banner on which is depicted the Cross surrounded by seven stars. The whole cortege floating on clouds is apparently rising to heaven. This composition represents the glorification or apotheosis of St. Francis.

ST. FRANCIS IN GLORY. *Fresco by GIOTTO. A. D. 1305.*



ST. FRANCIS RENOUNCES THE WORLD.

St. Francis and his father renounce each other in presence of the Bishop of Assisi. Francis divests himself and hands back the garments to his father.



ST. FRANCIS RECEIVES HONOUR,

from a simpleton of Assisi who, whenever met Francis, took off his own mantle and spread it for him to walk over, prophesying that he was worthy of reverence.



ST. FRANCIS APPEARS TO INNOCENT III,

who, in a dream sees the falling Church supported by Francis. Thus, discovering he was the one who, by his works, would sustain the Church of Christ.



ST. FRANCIS IN ECSTASY.

One night, while St. Francis was in divine communion with God, his brethren saw him lifted from the ground and surrounded by a shining cloud.



INSTITUTION OF CHRISTMAS FEAST.

In order to commemorate Christ's nativity, St. Francis devoutly prepared a manger at Greccio and summoned the people to celebrate the joyful event.



DEATH OF THE KNIGHT OF CELANO.

St. Francis being invited to dine with a devout nobleman, warned him of his approaching death and exhorted him to confess and make peace with God.



ST. FRANCIS APPEARS TO GREGORY IX.,

who hesitated before canonizing St. Francis, doubting the celestial infliction of the «stigmata.» The saint appeared to him in a dream, and exposing the wound in his side filled a vial with the blood that flowed from it, and gave it to the Pope.



CURES THE WOUNDED MAN.

A certain Catalonian who had been mortally wounded by robbers, and given over by his physician, invoked St. Francis, who appearing, attended by two angels, touched his wounds and healed him.



THE MIRACULOUS SPRING.

St. Francis and his companions, in journeying over a mountain on a hot day were exhausted by fatigue and thirst. The saint, kneeling down prayed and caused a spring of water to well forth.



ST. FRANCIS IN THE CHARIOT OF FIRE.

One night, during his absence from his brethren they beheld a fiery chariot with a dazzling globe resting upon it, which they knew to be the spirit of St. Francis.



VISION OF BROTHER PACIFICO,

who having entered a deserted church with the holy man, while the latter was praying fervently, saw the thrones richly adorned prepared in heaven for St. Francis.



EVIL SPIRITS EXPULSED FROM AREZZO.

The city was distracted by factions; in order to disperse these seditious powers of the air, St. Francis sent Fra Sylvester to command them in his name to depart.



ST. FRANCIS PREACHES TO THE BIRDS.

... Near Bevagna, St. Francis came to a place where numerous birds of different kinds were assembled together, which, seeing the holy man, turned towards him, saluted him and bent their heads in attentive expectation.



THE BODY OF ST. FRANCIS

being carried to Assisi, the bearers halt before the porch of the Church of St. Damiano, and are received by St. Clara and her nuns. St. Clara leans over the holy body and mourns, while a nun kisses his hand.



ST. CLARA of Assisi († 1263), under the influence of St. Francis, and against her parents' will, at the age of 13 became a nun. She founded the Order of the *Poor Clares*.



THE VIRGIN WITH ANGELS AND ST. FRANCIS. (Fresco painting by CIMAUE).

"To this day," says Ruskin, "among all the *Mater Dolorosas* of Christianity, Cimabue's at Assisi is the noblest; nor did any painter after him add one link to the chain of thought with which he summed the creation of the earth, and preached its redemption."



CHURCH OF SANTA CHIARA. Erected in A. D. 1257.



CHOIR OF ST. CLARA. (Church of San Damiano).



CRUCIFIX of

the 12th cent.

(See also page 328).

S. Clara of Assisi was born in 1194 of noble family, her uncommon beauty and the great wealth of her parents exposed her to many temptations and offers of marriage. But she had heard of St. Francis and was burning with the desire to follow his example. In 1212, under the influence of the holy man and much against her parents' will she entered a Benedictine nunnery and later founded, and was first abbess of, the *Order of Poor Clares* (Clarisse). The rule was as austere as that of St. Francis. Voluntary poverty, abstinence and silence were strictly ordained. They were to exist literally upon charity,—when nothing was given to them, they fasted. The extreme austerity of her life wasted her health, and after acute bodily sufferings at the age of 60 she died and was canonized two years after. She is buried in her church.



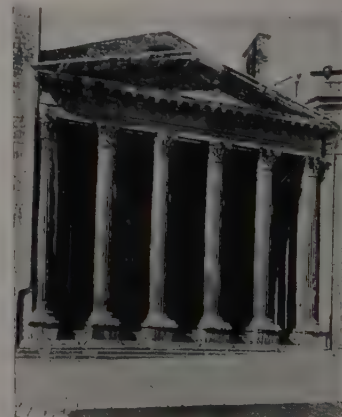
S. CLARA. By LIPPO MEMMI.



CATHEDRAL OF SAN RUFINO.
Completed A. D. 1140.



CRUCIFIX of the 13th cent.



PORTICO OF THE TEMPLE OF MINERVA.
Now Church of S. M. della Minerva.



INTERIOR OF S. MARIA DEGLI ANGELI.
Designed by VIGNOLA. A. D. 1569.



THE CELL WHERE ST. FRANCIS DIED. "Oct. 4, 1226."
Frescoes by LO SPAGNA.

The vast church of Santa Maria degli Angeli, erected on the site of the first oratory of St. Francis, is one of the great works of VIGNOLA who begun its construction in 1569. Under the lofty dome of the church stands the little chapel of the *Porziuncola*, the cradle and nucleus of the Franciscan Order.

The name of *Porziuncola* «small portion» was given to a slip of land of a few acres in extent, at the foot of the hill of

Assisi, and on which stood a little chapel. Both belonged to a community of Benedictines, who afterwards bestowed the land and the chapel on the brotherhood of St. Francis. Here, the first disciples of the saint gathered around him, and round this chapel he built individual cells or huts for the brothers to whom he gave the name of *Fratres Minores*, to signify the humility and the submission enjoined them. It was at the *Porziuncola* that St. Francis had his first vision of the future greatness of his order, and where S. Clara was received by the holy man and made her profession. In the fourteenth century, particular indulgences were granted to those who visited it for confession and repentance on the 5th of August, and it became a celebrated place of pilgrimage and veneration.



CHAPEL OF THE "PORZIUNCOLA".

On the front, St. Francis receiving the indulgence (il Perdono) of the *Porziuncola*, by OVERBECK.



INTERIOR OF THE "PORZIUNCOLA."

In the right transept of the church is a beautiful altar with terracotta reliefs executed by LUCA DELLA ROBBIA. Behind the chapel of the *Porziuncola* is the cell in which St. Francis lived and died. It has frescoes of the companions of the saint by LO SPAGNA and a terracotta statue of St. Francis by L. DELLA ROBBIA. Beyond the sacristy is the celebrated little garden of thornless roses. Once they were mere thorns, but after St. Francis rolled his naked body upon them to mortify the flesh, these blossomed and ever since fresh leaves and blossoms come forth every year.



VIEW OF THE PILGRIMAGE CHURCH OF SANTA MARIA DEGLI ANGELI AND THE UMBRIAN PLAIN.



VIEW OF THE BASILICA OF S. FRANCESCO AND THE RIVER CHIAGGIO.



GENERAL VIEW OF ORVIETO.

ORVIETO.

ORVIETO occupies the site of *Volsinii*, one of the twelve capitals of ancient Etruria, destroyed by the Romans in 280 B. C. Its origin and importance has been proved by the discovery of numerous tombs outside the city walls, in which many valuable vases and trinkets were found.

Orvieto is one of the most remarkable towns in Italy. It is built upon the platform of a huge tufa rock emerging from the plain like an island with ramparts of cliff on every side. In medieval times Orvieto was a stronghold of the Guelphs, and

many a pope, flying from rebellious subjects or foreign enemies, sought refuge within its walls. The town, however, is chiefly celebrated for its magnificent Cathedral, a fine example of Italian Gothic architecture, and one of the most interesting ecclesiastical edifices in Italy.



THE BATTLEMENTS. THE VIA CASSIA LEADING TO ORVIETO.



ORVIETO. THE CATHEDRAL. Begun A. D. 1285.

The upper part of the façade is adorned with beautiful mosaics shining like gems or pictures on enamel.

in the left triangles :

on top, Marriage of the Virgin
below, the Baptism of Christ

in the central triangles :

on top, Coronation of the Virgin
below, Assumption of the Virgin

in the right triangles :

on top, Presentation of the Virgin
below, the Birth of the Virgin.

Around the Rose-window : the Church-Fathers; *above :* statues of the Apostles; *on the sides :* statues of Prophets.

The bas-reliefs on the lower part of the pilasters represent scenes from the Old and New Testament :

first pilaster,
from the Creation down
to Tubal Cain

second pilaster,
Abraham; genealogy of the
Virgin

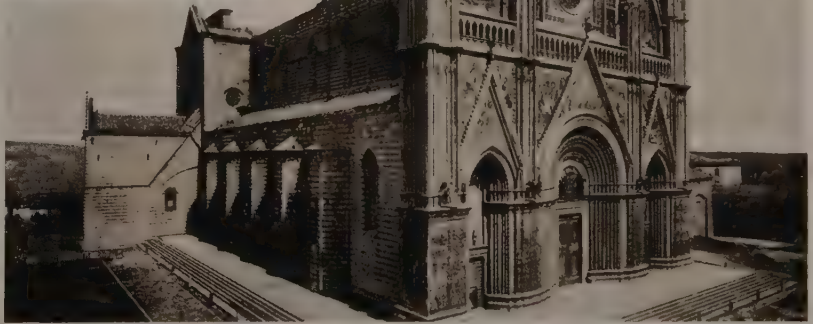
third pilaster,
History of Christ
and of the Virgin

fourth pilaster,
Last Judgment
and Hell.



THE ROSE-WINDOW.

The Rose-window is a work of great beauty; the square panel enclosing it is adorned with mosaics of the Fathers of the Church; the frame, with sculptured heads; the niches around contain marble statues of the Apostles and Prophets.

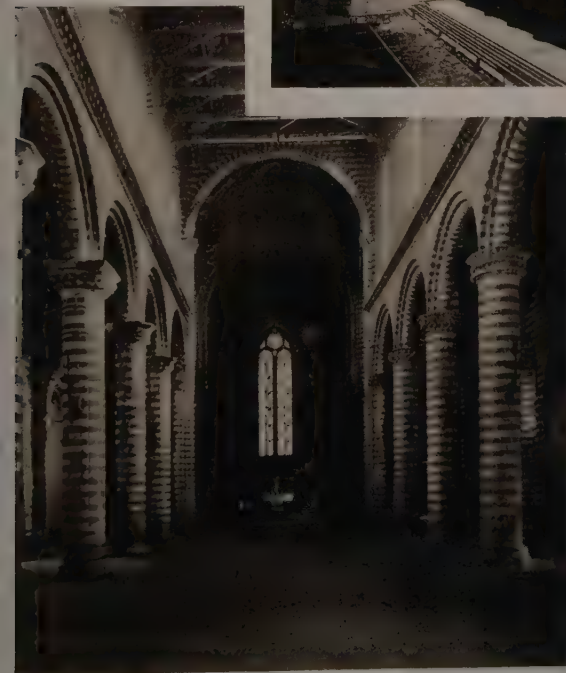


MAITANI, the great Sienese architect. It is a triumph of decorative art; on every square inch of it have been lavished invention, skill, and precious material.

The lower part of the façade is adorned with reliefs representing scenes from the Scriptures. They were executed in A. D. 1320-30 by LORENZO MAITANI and other Sienese artists followers of the Pisani. These sculptures are characteristic of the transitional style which preceded the Renaissance; for nearly a century they were a source of inspiration to all successive masters.

«Willingly would I descant on the matchless façade of Orvieto, similar in style, but more chaste and elegant than that of Siena—on the graces of its Lombard architecture—on its fretted arches and open galleries—its columns varied in hue and form—its aspiring pediments—its marigold window with the circling guard of saints and angels—its quaint bas-reliefs—its many-hued marbles—its mosaic gilding, warming and enriching the whole, yet imparting no meretricious gaudiness—the entire façade being the petrification of an illuminated missal—a triumphant blaze of beauty obtained by the union and tasteful combination of the three Sister graces of Art.»

— Crowe and Cavalcaselle.

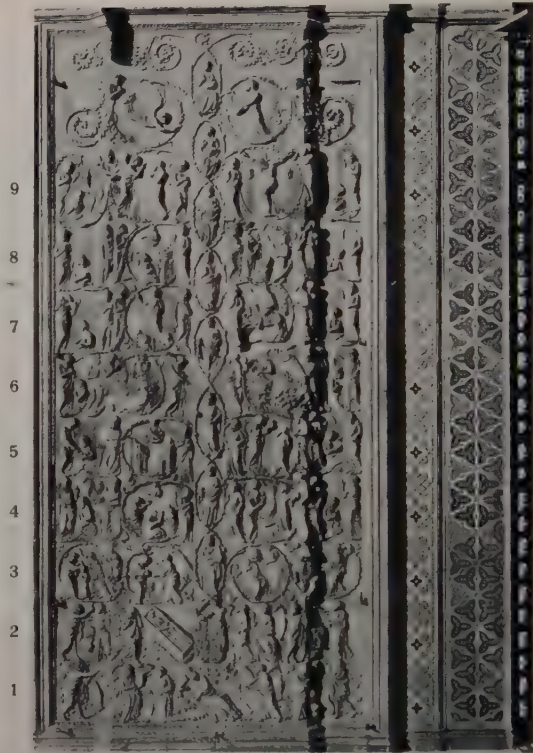


INTERIOR OF THE CATHEDRAL.



THE GENESIS. *First pilaster to the left.*

Six series of reliefs divided by the curves of the wild ivy that trails all over represent scenes from the creation of the world down to Tubal Cain. Beginning from below and from the left: 1. God creates the Fishes, the Birds and the Trees; Creation of the animals; Creation of Man. 2. God instills the breath of life into Adam; God removes the rib from the side of sleeping Adam; Creation of Eve. 3. Earthly Paradise,—the Tree of Knowledge is forbidden; the Tasting of the Forbidden Fruit; Adam and Eve hide among the trees. 4. Adam and Eve driven out of Paradise (flames of fire encircle the Tree of Life); Adam tilling the soil, Eve sits spinning. 5. The Offerings of Cain and Abel; Cain kills Abel. 6. Noemi teaches a child to read; her brother Tubal Cain inventor of musical instruments sits before his bells; and draws with a compass.



THE PROMISE OF REDEMPTION. *Second pilaster.*

Two vertical series of reliefs separated by the coils of the acanthus. 1. Abraham reposing and in the central division rising directly from Abraham, the Kings of Judea (lineage of Christ): David, Solomon, Rehoboam, Abijah, Asa, Jehoshaphat, the Virgin Mary and Christ. 2. A coffin with the skeleton of Abraham. 3. Samuel anointing David; Gideon squeezing out the fleece; Balaam consults God; Balaam driving. 4. Moses returning thanks for the liberation of the Israelites from Egypt; Moses presented to Pharaoh's daughter (?). 5. Abraham leaves Ur; Melchizedek meeting Abraham. 6. Vision of Ezekiel; Josiah's nurse suckling him. 7. Abijah quieting the conspiracy of Jeroboam; Heliodorus driven from the Temple. 8. Judith in Betulia; Daniel explains the fateful writing. 9. The Angel Gabriel announces the birth of the Baptist to Zacharias; the Crucifixion.



SCENES FROM THE CREATION. *Lower part of the first pilaster.*



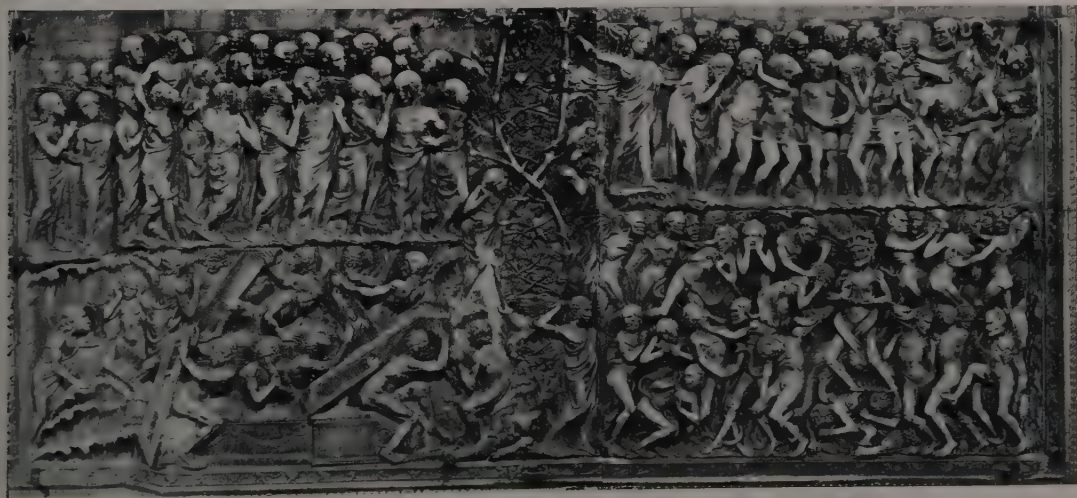
THE REDEMPTION. History of Christ. *Third pilaster.*

Two vertical series of reliefs enclosed between the acanthus' trails. Below, 1. and 2. Adam or Jacob with the four greater Prophets. In the central division rising directly above Jacob are the minor prophets holding a scroll. 3. (from left to right). Annunciation; Visitation. 4. Nativity; Adoration of the Magi. 5. Presentation in the Temple; Flight into Egypt. 6. Massacre of the Innocents; Christ among the Doctors. 7. Baptism of Christ; Temptation or Miracle of Christ. 8. Entry into Jerusalem; the Betrayal. 9. Scourging of Christ; Crucifixion. 10. The Three Marys at the Sepulchre; Christ appearing to the Magdalen (*Noli me tangere*). The extreme right and left are occupied by adoring angels.



THE LAST JUDGMENT. *Fourth pilaster.*

Five series of reliefs divided by the slender stems of the vine. Beginning from above: 1. Christ as Judge in a mandorla of angels; on the sides Apostles, Saints, the Virgin Mary, John the Baptist, Instruments of the Passion and groups of angels summoning the dead with their trumpets. 2. Cortège of Popes, Bishops, Friars (left), Nuns (right) and those who devoted themselves to Christ and a life of celibacy. 3. The Blessed directed by angels. 4. The Just awaiting to be taken upward; the Wicked driven downward. 5. The Resurrection: all are intent on forcing the heavy lids of their sarcophagi; Inferno: the agonies of the Condemned, who are tortured by monsters and horrible demons with snaky legs.



THE RESURRECTION OF THE DEAD. HELL. THE AGONIES OF THE CONDEMNED.

ANTICHRIST.



HISTORY OF ANTICHRIST. Fresco by LUCA SIGNORELLI. A. D. 1499-1502.

Further back, the profaned temple guarded by soldiers; here and on the left of the picture acts of violence and murder prevail: the ground is strewn with corpses. In the centre are depicted the miracles of Antichrist, who is seen resuscitating a dead man, to the surprise of all spectators. While higher up, he is seen hurled down from heaven by the Archangel Michael. The two devout figures, in the corner to the left, are supposed to be portraits of Luca Signorelli and Fra Angelico.

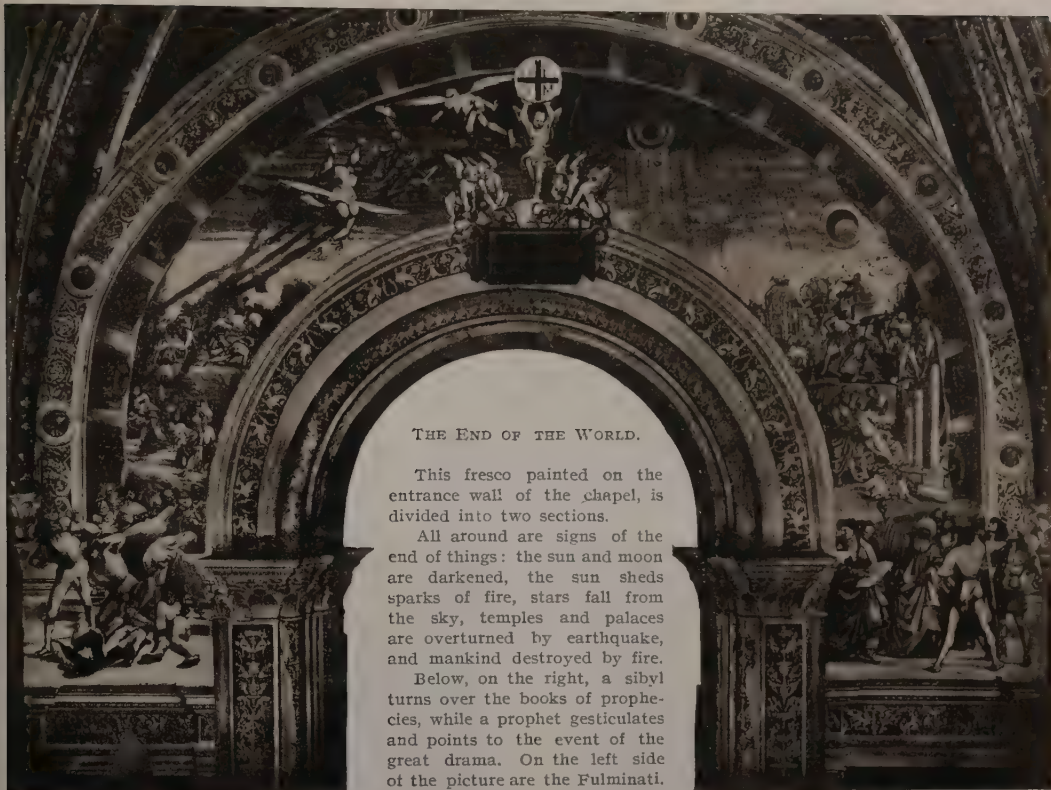
RESURRECTION
OF THE DEAD.

This is the most important of Signorelli's frescoes. Here the master has introduced a great number of naked figures in which a perfect drawing of the nude is observable.

« Two angels of the judgment—gigantic figures, with the plumeless wings that Signorelli loves—are seen upon the clouds. They blow trumpets with all their might; so that each naked muscle seems strained to the blast, which bellows through the air, and shakes the sepulchres beneath the earth. Thence rise the dead. All are naked, and a few are seen like skeletons. With painful effort they struggle from the soil that clasps them round, as if obeying an irresistible command. Some have their heads alone above the ground. Others wrench their limbs from the clinging earth; and as each man rises it closes under him. One would think that they were being born again from solid clay and growing into form with labour. The fully risen spirits stand and walk about, all occupied with the expectation of the judgment; but those that are in the act of rising have no thought but for the strange and toilsome process of this second birth. » J. A. Symonds, "Sketches in Italy."



RESURRECTION OF THE DEAD. Fresco by LUCA SIGNORELLI. A. D. 1499-1502.



THE END OF THE WORLD.

This fresco painted on the entrance wall of the chapel, is divided into two sections.

All around are signs of the end of things: the sun and moon are darkened, the sun sheds sparks of fire, stars fall from the sky, temples and palaces are overturned by earthquake, and mankind destroyed by fire.

Below, on the right, a sibyl turns over the books of prophecies, while a prophet gesticulates and points to the event of the great drama. On the left side of the picture are the Fulminati.

« Look at the *Fulminati*—so the group of wicked men are called whose death precedes the

Death of the Three Witnesses.

judgment. Huge naked angels, sailing upon van-like wings, breathe columns of red flame upon a crowd of wicked men and women. In vain they fly from the descending fire. It pursues and fells them to the earth. As they fly, their eyes are turned toward the dreadful faces in the air. Some hurry through a portico, huddled together, falling men, and women clasping to their arms dead babies scorched with flame. One old man stares straight forward, doggedly awaiting death. One woman scouts defiance as she dies. A youth has twisted both his hands in his hair, and presses them against his ears to drown the screams and groans and roaring thunder. They trample upon prostrate forms already stiff. Every shape and attitude of sudden terror and despairing guilt is here.» J. A. Symonds, *“Sketches in Italy.”* (Fresco by SIGNORELLI).



PORTRAIT OF DANTE.

The lower part of the walls of the chapel is adorned with “tondi” in chiaroscuro, representing scenes from Dante’s *Divina Commedia*, mythological subjects, and the portraits of Dante, Virgil, etc. They are surrounded by the most exquisite arabesque decorations.



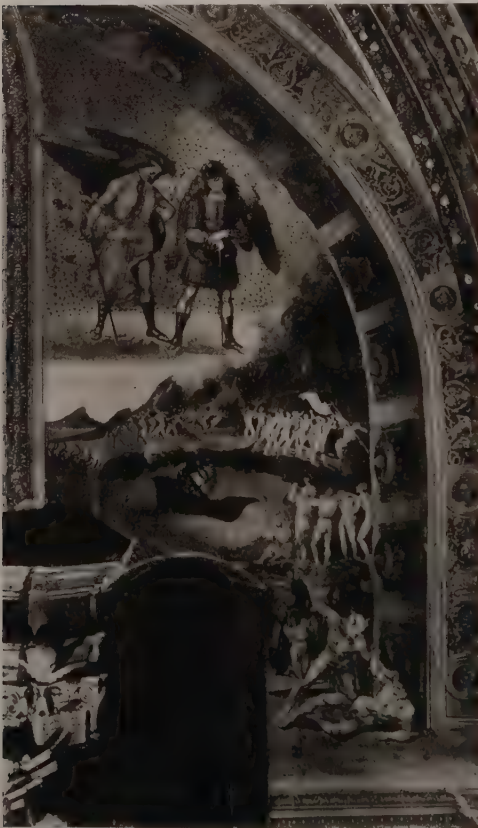
PORTRAIT OF VIRGIL.



OUR SAVIOUR SITS IN JUDGMENT amidst angels.
Fresco by FRA ANGELICO A. D. 1447. (Above the Altar).



THE GOODLY FELLOWSHIP OF PROPHETS.
Fresco by FRA ANGELICO A. D. 1447.



THE BLESSED ASCENDING INTO HEAVEN.
Scenes from the Last Judgment.



THE CONDEMNED DESCENDING INTO HELL.
Scenes from the Last Judgment.

These compositions, painted on the altar wall of the chapel, are a continuation of the corresponding ones given on the following page and painted on the side walls. The one on the left is a scene from Paradise. Angels above make sweet melody with their instruments, while below other angels direct the ways of the elect. The picture on the right shows the entrance to hell. The scene is dark and gloomy; in the centre is the ferry-boat of Charon, with the old boatman coming to take souls across the Styx. On the banks of the river the Condemned crowd themselves to be taken in, in the distance others, terror-stricken and with uplifted arms, run hither and thither, threatening or invoking aid from above.

PARADISE.

This composition, and the one on the left of the altar, illustrated on the preceding page, represent scenes from the antechamber of Paradise. The attitude and expression of the figures betokens the most unspeakable bliss.

« Signorelli has contrived to throw variety and grace into the somewhat monotonous groups which this subject requires. Above are choirs of angels, not like Fra Angelico's, but tall male creatures clothed in voluminous drapery, with grave features and still, solemn eyes. Some are dancing, some are singing to the lute, and one, the most gracious of them all, bends down to aid a suppliant soul. The men beneath, who listen in a state of bliss, are all undraped. Signorelli, in this difficult composition, remains temperate, serene, and simple; a Miltonic harmony pervades the movement of his angelic choirs. Their beauty is the product of their strength and virtue. No floral ornaments or cherubs, or soft clouds, are found in his Paradise; yet it is fair and full of grace.... » J. A. Symonds, "*Sketches in Italy.*"



PARADISE. Fresco by LUCA SIGNORELLI. A. D. 1499-1502. (Left wall).

Signorelli, in this difficult composition, remains temperate, serene, and simple; a Miltonic harmony pervades the movement of his angelic choirs. Their beauty is the product of their strength and virtue. No floral ornaments or cherubs, or soft clouds, are found in his Paradise; yet it is fair and full of grace.... » J. A. Symonds, "*Sketches in Italy.*"



HELL.

The representation of Hell is replete with vehement and fantastic action; the misery and suffering of the souls is so vividly and powerfully depicted, that it seizes upon our imagination and makes us shudder.

« This is a complicated picture, consisting of a mass of human beings entangled with torturing fiends. Above hover demons bearing damned spirits, and three angels see that justice takes its course. Signorelli here degenerates into no medieval ugliness and mere barbarity of form. His fiends are not the bestial creatures of Pisano's bas-reliefs, but models of those monsters which Duppas has engraved from Michael Angelo's "*Last Judgment*"—lean, naked men, in whose hollow eyes

HELL. THE PUNISHMENT OF THE WICKED. By L. SIGNORELLI. A. D. 1499-1502. (Rightwall).

glow the fires of hate and despair, whose nails have grown to claws, and from whose ears have started horns. They sail upon bats' wings; and only by their livid hue, which changes from yellow to the ghastliest green, and by the cruelty of their remorseless eyes, can you know them from the souls they torture.... » J. A. Symonds, "*Sketches in Italy.*"



SILVER-GILT RELIQUARY OF THE S. CORPORALE.
Executed by UGOLINO DI VIERI of Siena. A. D. 1337.

The Reliquary of the Santo Corporale contains the blood-stained chalice (corporale) connected with the Miracle of Bolsena. It is a work of great beauty and resembles in form the cathedral. The Miracle of Bolsena occurred in 1263. A young Bohemian priest who doubted the dogma of transubstantiation, was celebrating mass in the church of Santa Caterina at Bolsena, when, in elevating the host, blood issued from five gashes in the wafer, resembling the five wounds of our Saviour and stained the corporal. Thereupon, the priest seeing the blood fall on the linen of the altar, was convinced of the truth. The occurrence was announced to Pope Urban IV., then at Orvieto, who requested the Bishop to go and fetch the "Corporale" and bring it to Orvieto. The events of the miracle are represented on the reliquary in pictures of transparent enamel; the miraculous Santo Corporale is shown to the public on Corpus Christi and on Easter Day every year.



BAPTISMAL MARBLE FONT. A. D. 1403.
By PIERO DI GIOVANNI and JACOPO DI PIERO.



MARBLE ALTAR OF THE VISITATION.
By SAMMICHELLI and MOSCA. A. D. 1425.



ALTAR OF THE ADORATION OF THE MAGI.
By SAMMICHELLI and MOSCA. A. D. 1425.



PHOTO RAFFAELLI ARNOLDI - ORVIETO.

NEOPTOLEMUS SACRIFICING POLYXENA ON THE TOMB OF ACHILLES. (*Graeco-Etruscan sarcophagus of the 4th cent. B. C.*).

This sarcophagus, found in 1912, is very important in the history of archeology. Each side has sculptures still bearing traces of painting; the reliefs representing scenes of the Homeric legend are harmonious and well balanced, the heroic figures noble and severe. These compositions are regarded as fine examples of early Greek art. (Museo dell'Opera).



ULYSSES AND THE SORCERESS CIRCE.
Graeco-Etruscan sarcophagus.



ETRUSCAN SARCOPHAGUS.
The figure of the deceased represented as lying on a bed.



ETRUSCAN VASE.

WONDERS OF ITALY.



VASE WITH RELIEFS.



VASE WITH RELIEFS.

PHOTO ALINARI.



* MEDIEVAL TOWER in the Via del Duomo.



* PALAZZO MARSCIANO. By A. DA SANGALLO and SCALZA.



* PALAZZO DEL POPOLO or DEL PODESTÀ. 12th cent.



* PALAZZO COMUNALE. By SCALZA.



* WELL OF SAN PATRIZIO.



ETRUSCAN TOMBS.

The Well of S. Patrizio, begun by A. da Sangallo junior in 1527 and completed by Mosca in 1540, is a marvellous piece of engineering. It is a sort of hollow tower 200 ft. deep; the upper part being hewn in the tufa rock while the lower part, which touches the tertiary marl of the tufa rock, is built of masonry. Two separate spiral staircases of 248 steps circling one above the other, wind round the shaft, one was used for the descent one for the ascent of the water-carrying beasts.



SILVER ALTAR FRONT presented to the Cathedral of Città di Castello by Pope Celestine II. (1144).

The side panels represent : the Nativity, the Adoration of the Magi, Entry into Jerusalem, and the Crucifixion. In the centre : Our Saviour, and the symbols of the Four Evangelists.



HALL OF THE PALAZZO COMUNALE. CITTÀ DI CASTELLO.



GREAT HALL OF THE CASTLE OF POPPI. (Restored in 1907).



SPOLETO : THE CATHEDRAL. 12th cent.
It contains frescoes by FRA FIL. LIPPI.

The Castle of Poppi was originally built by Guido Guerra, the first Count of Poppi. On the upper floor a chamber is shown as that of "la bella Gualdrada," the beautiful daughter of Bellincion Berti, mentioned by Dante (*Paradise* XV.). In the year 1209, the emperor Otho IV. being at a festival in Florence, where Gualdrada was present, was struck by her beauty; and inquiring who she was, was answered by Bellincion that she was the daughter of a man who, if it was his Majesty's pleasure, would compel her to embrace him. On overhearing this, she arose from her seat, and blushing, in an animated tone of voice said, "No man shall ever be allowed that freedom, unless he is my husband." The emperor was no less delighted by her resolute modesty than he had before been by the loveliness of her person; and calling to him Guido, one of his barons, gave her to him in marriage; at the same time raising him to the rank of a count, and bestowing on her a large extent of territory around Poppi as her portion.

From the tower there is a fine view of the famous plain of Campaldino.



THE CASTLE OF POPPI (Tuscany).
Built by ARNOLFO DI CAMBIO, 1274.



GUBBIO: PALAZZO DE' CONSOLI.

Gubbio still preserves its medieval character. The Gothic Palace of the Consuls, loftily situated on the slope of the mountain, is one of the stateliest City Halls in Italy.



VIEW OF NARNI.

Narni half way between Rome and Perugia, is picturesquely situated on an eminence which overhangs the brink of a luxuriant valley. Not far from the town is the *Bridge of Augustus*.



TODI: S. M. DELLA CONSOLAZIONE.

This pilgrimage church, remarkable for its symmetrical proportions, was erected from 1508 to 1524. It is a beautiful example of Bramante's style of architecture.



SPOLETO: TEMPLE OF THE CLITUMNUS.

This little temple, now turned into a church, dates from the 4th cent. It stands near the *Sources of the Clitumnus*, so glowingly described by Pliny and Byron.



TERNI: CASCATA DELLE MARMORE.

The waters dash on the rocks with so much impetuosity, that a great part, being redaced almost to vapour, re-ascends once more to the top. (Height 650 ft.).

The Tomb of the Volumnii about two miles from Perugia, is the most interesting of the sepulchres of ancient Etruria, and one of the sights which, when once seen, is not likely to be forgotten. The visitor descends a long flight of steps to the entrance, formerly closed by a huge slab of travertine, and finds himself in a sort of mysterious cavern, a spacious



TOMB OF THE VOLUMNII. About 300 B.C.
Discovered in 1840 (near Perugia).

oblong chamber, on which open nine smaller ones, all hewn in the rock. All around are several cinerary urns, some of which with recumbent figures of the deceased lying on the lid. From the roof still hang the genii of death; on the walls and on the vaulting are carved the heads of the sun-god and of the ever-recurring Medusa with her glaring eyes.



THE ROMAN CAMPAGNA: RUINS OF THE AQUEDUCT CONSTRUCTED BY APPIUS CLAUDIUS, 313 B. C.

L A T I U M

R O M E

TIVOLI FRASCATI SUBIACO ANAGNI
VITERBO CAPRAROLA TOSCANELLA
FOSSANOVA OSTIA



PORTA SAN SEBASTIANO.
Formerly the PORTA APPIA of the Aurelian wall.



PONTE NOMENTANO. Ancient bridge restored in the 13th cent.



TOMB OF CÆCILIA METELLA. 1st cent. A. D.

CHRONOLOGY OF THE PRINCIPAL EVENTS IN THE HISTORY OF ROME.

B. C.

- 753. — Foundation of Rome (Legend of Romulus and Remus).
- 716-509. — Mythical period of the Kings.
- 509-265. — Downfall of the monarchy. — Rome is a Republic.
- 390. — Invasion of the Gauls. Rome is sacked and burned by Brennus.
- 295. — Rome extends authority over the countries bordering the Mediterranean.
- 266. — Rome is supreme in Italy. The Etruscans totally lose their independence.
- 264. — The Carthaginians declare war against the Romans. First Punic War.
- 234. — Ravenna founded by Greek colonists. Is annexed to Rome.
- 218-201. — Second Punic War. Hannibal conducts a remarkable expedition from Africa to Italy through Spain. Battle of Lake Trasimene.
- 205. — Spain is regarded as a Roman province.
- 168. — Egypt formally acknowledges the suzerainty of Rome.
- 146. — Macedonia is made the eighth Roman province. Carthage destroyed.
- 146. — Carthage with the north coast of Africa becomes a Roman province.
- 143-31. — The universal power of Rome is firmly established.
- 60. — The first triumvirate is formed by Pompey, Julius Caesar and Crassus.
- 44. — Julius Caesar is assassinated.
- 31. — Octavius Augustus, the first of the Roman emperors rules the Roman world.
- 31 B. C. to 476 A. D. — The Roman Empire.

A. D.

- 64. — Rome is burned by Nero who accuses the Christians of the crime.
- 64. — First persecution of the Christians.
- 64-78. — Rome is rebuilt on a grand scale. Nero erects his magnificent Golden Palace.
- 97-117. — Trajan reigns. The Empire is extended to its largest limits and comprises Arabia, Armenia, Asia Minor, Britain, part of the Caucasus region, Corsica, Crete, Cyprus, Cyrenaica, Dacia, Dalmatia, Egypt, Gaul (France), Greece, Italy, Macedonia, Mauretania, Moesia, Noricum, Numidia, Pannonia, Rhætia, Sardinia, Sicily, Spain, Syria, Thrace, Tunis, Western Germany.
- 312. — Constantine defeats Maxentius near Rome. He accords to Christianity equal rights with all other religions.
- 330. — Rome ceases to be the capital. The seat of the empire is transferred to Byzantium.
- 410. — Sack of Rome by Alaric. By the Vandals in 455.

- 476. — Romulus Augustulus, last emperor. About twelve centuries after the founding of Rome, the empire falls in consequence of domestic revolutions and not by conquest.
- 590-604. — Gregory the Great is enthroned and assumes the title of Sovereign Pontiff.
- 754. — The Frankish king Pepin marches into Italy against the Lombards and Byzantines. The temporal power of the Popes begins.
- 774. — Charlemagne conquers Lombardy and annexes it to the dominions of the pope.
- 800. — Charlemagne is crowned in St. Peter's by Leo III. The Holy Roman Empire.
- 1073-85. — The investiture dispute. Gregory VII., struggles for supremacy with the emperors.
- 1143-55. — Arnold of Brescia attempts a revolution.
- 1309. — Clement V., leaves Rome for Avignon, which becomes the official seat of the Holy See until 1377. The papal absence was a period of great misery; the population of the City being reduced to less than 20,000 souls.
- 1377. — Return to Rome of Gregory XI. The pope first resides at the Vatican.
- 1413. — Rome is sacked by Ladislas, King of Naples.
- 1447. — Nicholas V., pope. He commences a new St. Peter's.
- 1471. — Sixtus IV., pope. He erects the Sistine Chapel.
- 1503. — Julius II., pope. He founds the Vatican Museum and gives fresh impulse to the Arts.
- 1511. — Martin Luther visits Rome.
- 1513-22. — Leo X., pope. The Golden Days of Rome.
- 1527. — Sack of Rome by the troops of Charles of Bourbon who fell in the attack.
- 1572. — Gregory XIII., pope. He institutes the Gregorian calendar. Ten days are dropped out of 1582. Oct. 5 becomes Oct. 15.
- 1626. — The new Basilica of St. Peter is consecrated.
- 1810. — The States of the Church are annexed to France. Abolition of the temporal power of the popes.
- 1814. — Fall of Napoleon. Rome and the Papal States restored to the popes.
- 1846. — Pius IX., pope. He institutes political reform and aims at the unification of Italy under papal supremacy.
- 1848. — A republican insurrection breaks out in Rome Pius IX., escapes in disguise to Gaeta. A provisional government is formed. A republic is established.
- 1849. — Rome restored to Pius IX., by the French.
- 1860. — The States of the Church are annexed to Sardinia.
- 1870, Sept. 20. — Italian troops enter Rome, the city and its territory are incorporated with the Kingdom of Italy. Rome is the capital of Italy.



MONUMENT TO KING VICTOR EMMANUEL II. AND FORUM OF TRAJAN.



VIEW OF THE PIAZZA AND THE PALAZZO VENEZIA, Mussolini's headquarters.

Mussolini is the liberator of the old city and the creator of the Third and Greatest Rome, the last word in modernity yet preserving the re-discovered Rome of the Caesars in a setting as impressive as it is beautiful.

The recently inaugurated Imperial Way (Via dell'Impero), running straight as an arrow from the Piazza Venezia to the Colosseum, and uniting the various ancient Forums, is the handiwork of the *Duce*, Italy's prodigious statesman.



Looking East.



Looking West.

VIEWS OF THE IMPERIAL WAY. The "Via dell'Impero."



TEMPLE OF VESTA.



TEMPLE OF "FORTUNA VIRILIS."



THE CURIA.

The *Temple of Vesta*, was the most sacred of all Roman shrines, where the Vestals carefully guarded day and night the ever burning fire, which symbolized the family hearth. The *Temple of Fortuna Virilis*, more probably dedicated to the *Mater Matula*, dates from the end of the third century. The *Curia*, erected by Julius Caesar, was used as a council chamber by the Senate. Connected with it was the *Secretarium Senatus*, or hall for secret meetings.



MERCATI TRAIANEI or Hemicycle of Trajan's Forum. On the right is the graceful Loggia of the Knights of Malta.

The *Forum of Trajan*, was begun after the emperor's return from the Dacian war and completed A. D. 114. It was a large complex of open areas and buildings, including a triumphal arch which gave entrance to a large square enclosed with a portico on three sides and the *Basilica Ulpia* on the fourth side. Beyond the basilica were two library buildings, the memorial column, and the temple of Trajan. The whole was considered not only the masterpiece of Roman architecture of the golden age, but one of the marvels of the world. On the east and west of the forum were two hemicycles designed to support the slopes of the Capitol and Quirinal hills, which were cut away to make room for this suite of buildings. The eastern hemicycle shown above had a double tier of shops and public offices. The Loggia of the Knights of Malta dates from the 15th cent.



TEMPLE OF MARS ULTOR, Forum of Augustus.



THE "CLIVUS ARGENTARIUS."

Built by Augustus to the god *Mars the Avenger*, with whose assistance he had defeated Brutus and Cassius at Philippi 42 B. C., and thus avenged the murder of his ancestor Julius Caesar. In this temple were preserved the Roman ensigns and the sword of Julius Caesar. To protect the building from fire a massive stone wall 100 ft. high was raised about the area.

The *Clivus Argentarius*, was an important thoroughfare which from the *Comitium* led northward past the Forum of Trajan to the *Via Lata* (the present *Via del Corso*).



CARTOR-POLLUX

TABULARIUM

ARCH OF SEVERUS

TEMPLE OF ANTONINUS

TEMPLE OF ROMULUS

GENERAL VIEW OF THE ROMAN FORUM.

ROME.

" 'Tis the centre
 " To which all gravitates. One finds no rest
 " Elsewhere than here. There may be other cities
 " That please us for a while, but Rome alone
 " Completely satisfies. It becomes to all
 " A second native land by predilection,
 " And not by accident of birth alone."

— LONGFELLOW.



DOMES OF ST. PETER'S.

ROME, for many centuries the undisputed mistress of the world, the supreme and eternal city, the seat of Empire and Christendom, and, since 1870 the capital of the Kingdom of Italy, is a world in itself. Whatever has possessed greatness—art, religion, history—has left its traces in this city. Pagan antiquity, the origin of Christianity and of the Byzantine civilization, the struggles and the transformation of the early Middle Ages, the ecclesiastical supremacy of the thirteenth century, the Renaissance of the fifteenth and sixteenth—all these epochs had Rome for centre; they covered it with their works, and they live again in it in a multitude of monuments and ruins which still reflect the glory and splendour of her past.

The history of no country in the world is so fraught with interest as that of Rome: from a sheepfold it grew into a town, from a town to a walled city, then to a little nation, a kingdom, a republic, an empire... Legend ascribes its foundation to Romulus in 753 B. C.; the first nucleus of houses or huts were built on the Palatine, afterwards the town gradually crept up the sides of the now world-famous «seven hills»—the Palatine, Capitoline, Quirinal, Cœlian, Aventine, Viminal

and Esquiline. Already in the 6th cent. B. C. under the kings of the Tarquinian family it was a flourishing town. After the expulsion of the kings (509 B. C.) the efforts of republican Rome were directed in conquering her rivals the Etruscans and in establishing her supremacy over Sicily, Greece and the countries bordering the Mediterranean. Thenceforth too the city began to assume an aspect more worthy of its proud dignity as capital of the civilized world; stately buildings were erected, walls, highways and works of public utility constructed. With Augustus (30 B. C.) began the long line of famous emperors under whose auspices the city was completely transformed, enlarged and embellished with new temples and magnificent buildings.

After the fall of the Roman Empire (A. D. 476) and throughout the Middle Ages Rome experienced a period of great misery; being several times sacked and devastated both by Goths and Saracens and shaken by revolutions and internecine wars. But after the return of the Papal Court from Avignon (1377), out of the ruins of the empire a new Rome rose and under the patronage of the Popes a revival of the arts and sciences began. Popes, cardinals and patrician families vied with each other in repairing the old churches, erecting new ones, restoring the monuments of antiquity and raising magnificent palaces which form the pride of modern Rome. These were truly the golden days of Rome, resulting in the noble works of art and the array of objects which, on every side, call the attention and excite the admiration of the visitor to the Eternal City.



THE COLOSSEUM AND THE ARCH OF TITUS AS SEEN FROM THE PALATINE.

Of all the famous spots in Rome the Colosseum ranks foremost. The mighty edifice covers about six acres of ground, its external circumference is one third of a mile long, while the height of the external wall is more than a hundred and fifty feet. The emperor Vespasian commenced it and eight years later Titus after his return from the conquest of Jerusalem inaugurated it in A. D. 80. During three hundred years it was used for gladiatorial combats, ten thousand men furnished with weapons and extremely skilled in the use of them, athletic and well fed, were always kept in readiness for the fatal service.

After a long abandonment the Colosseum was used as a fortress in the Middle Ages, and as an arena for bull fights. During the 15th, 16th and 17th centuries it was used as a sort of quarry and afforded building materials for a number of churches and palaces, such as the Farnese, the Barberini, the Cancelleria and the Palazzo Venezia. Lastly, it was consecrated to the memory of the martyrs who perished in it during the Christian persecutions in the early days of the Church.

To-day the Colosseum is one of the grandest ruins of ancient Rome, and has for its distinction its immensity, and the indestructible solidity of construction.



THE TIBER, CASTEL SANT'ANGELO AND THE DOME OF ST. PETER'S.

The Castel Sant'Angelo, erected in A. D. 136 by the emperor Hadrian as a tomb for himself and the succeeding Cæsars of his family, was in origin entirely encrusted with white marble and surmounted by statues and a bronze quadriga on the summit. Its history in the Middle Ages is almost the history of Rome. Converted into a fortress during the siege of the Goths in 537, it was always used by the party in power as a stronghold. In the 15th cent., Alexander VI., added the superstructure (further extended by later popes p. 465) which crowns the ancient edifice, and completed the covered passage leading from the Vatican. Thenceforth, it was used by the popes as a place of safety in times of danger.



VIEW OF THE CITY FROM THE ROOF OF ST. PETER'S.

In the foreground is the Colonnade erected by BERNINI in 1667 (see p. 401).



COLUMN OF MARCUS AURELIUS.
Erected after A. D. 174.

The reliefs around the shaft represent the Emperor's campaigns on the Danube. A. D. 167-179.



TEMPLE OF SATURN.

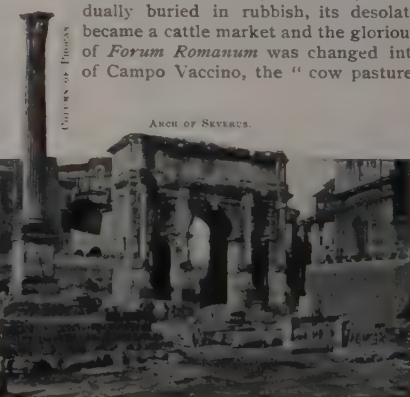
BASILICA JULIA (46 B. C.).

THE ROMAN FORUM.

Amid the thousand romantic associations with which Rome teems, there are none possessing a deeper or more engrossing interest than those which fill the heart of the traveller as he gazes upon the Roman Forum, the space extending between the Capitoline and the Palatine. Tradition makes this the scene of the battle between the Romans and the Sabines after the rape of the Sabine women, and the central point of the life of the new community. At first a market place and centre of trade, it became later the focus of Roman life. It was here that the Senate had its assemblies, where the rostrs were placed and the destinies of the world discussed. Constantly adorned under the Republic and the Empire, it was resplendent with most magnificent monuments, basilicas, triumphal arches, costly marbles and gilded bronzes, and, until the 6th cent., it remained practically intact. Then followed a period of vandalism, when it was used as a quarry; churches and palaces alike derived not only their columns and stones from the Forum, but even their lime by the burning of marble. Abandoned for many centuries, it was gradually buried in rubbish, its desolate area became a cattle market and the glorious name of *Forum Romanum* was changed into that of Campo Vaccino, the "cow pasture."

BASILICA OF CONSTANTINE.

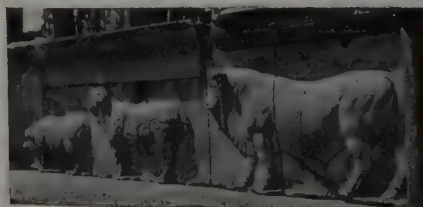
S. FRANCESCO.



ARCH OF SEVERUS.



TEMPLE OF ANTONINUS. TEMPLE OF MINERVA. TEMPLE OF CASTOR-POLLUX.



The boar, the ram and the bull: "Suovetaurilia." Marble relief of the "Anaglypha Traiani."



COURT OF THE HOUSE OF THE VESTAL VIRGINS.

The Vestals were selected among the daughters of patrician families. They were exempt from the common law and had great political importance, often interposing to save a life, or to restore harmony at times of crisis. Their duty was to watch by night and by day the sacred fire in the Temple, and to guard the *Palladium*. If the fire was allowed to go out, the Vestal in charge was scourged for her carelessness; if she violated her vow of chastity, she was condemned to be buried alive.



VIEW OF THE PALATINE HILL.

The Palatine was the primitive site of Rome (*Roma Quadrata*), and the nucleus and centre of the mistress of the world. Augustus was born here, and during the imperial period the Palatine was the residence of the emperors Augustus, Tiberius, Caligula, etc., who built for themselves magnificent palaces, besides temples and other famous buildings.



TEMPLE OF VESPASIAN. TEMPLE OF SATURN.

The temple of *Vespasian* was erected about A.D. 94 in honour of that emperor († 69).

The temple of *Saturn* was dedicated in 497 B.C. In early times it was the depository of the *Aerarium Publicum*, the Treasury of the Roman people.



TRIUMPHAL ARCH OF TITUS.

Erected to commemorate the conquest of Jerusalem, and dedicated by Domitian in A.D. 81. In the Middle Ages it was used as a stronghold by the Frangipani. In 1823 it was restored by order of Pius VII., and the missing marble portions replaced by travertine.



MARBLE RELIEFS ON THE VAULT OF THE ARCH OF TITUS.

A triumphal procession with captives and soldiers carrying the Jewish spoils and the seven-branched candlestick.



The emperor Titus in a triumphal quadriga, driven by the goddess Roma while Victory holds a crown over his head.



THE COLOSSEUM. (*Amphitheatrum Flavium*).

Begun by Vespasian, and completed by Titus in 80 A. D. It is the largest theatre and one of the most imposing structure in the world. Its inauguration lasted 100 days, during which 5000 wild animals were killed and naval contests were exhibited. The Colosseum was also the scene of fearful barbarities during the persecutions of the Christians in the 2nd and 3rd centuries. Churches and palaces were built with its materials.



THE FORUM OF TRAJAN.

Commenced by Trajan in A. D. 114. It was an aggregation of magnificent buildings comprising the Basilica Ulpia, the Libraries, the Temple and the memorial Column (108 ft. high).



ARCH OF DRUSUS.

Erected in the 2nd cent. (There were no less than 38 triumphal arches in Rome; their object in the first place was the commemoration in stone of a Roman triumph).



TEMPLE OF MINERVA.

On the frieze, bas-reliefs representing women's work of various kinds: spinning and weaving, dyeing and washing; above, a panel with the figure of the goddess.



THE ARCH OF CONSTANTINE.

Erected over the *Via Triumphalis* after the victory of Constantine over Maxentius in A. D. 312. This is one of the best preserved of all the ancient Roman edifices. It is partly composed of fragments belonging to earlier edifices.



ARCH OF JANUS QUADRIFONS.

Erected in the 3rd cent. at the intersection of two streets. It has four equal sides and 48 niches for statues.



THE BATHS OF CARACALLA.

Begun by the emperor Caracalla in A. D. 212, they could accommodate over 1600 bathers at once.



THE CAMPAGNA. RUINS OF THE CLAUDIAN ACQUEDUCTS.

Completed by Claudius in 52 A. D.

There were 14 aqueducts in Rome, with a total length of 360 miles.



VIEW OF THE APPIAN WAY.

Begun in 312 B. C. A military road which formed the chief line of communication with Southern Italy.



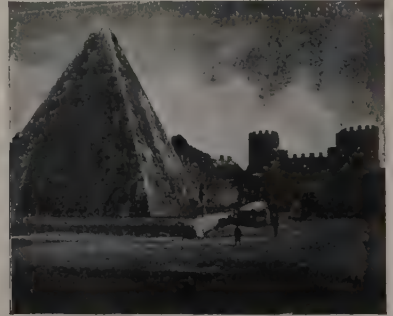
SANCTA MARIA ANTIQUA.

Erected in the 6th cent. A. D.



THE CRUCIFIXION.

Byzantine fresco. 8th cent.



PYRAMID OF CESTIUS.

In the background: the Porta S. Paolo.

ANCIENT CHRISTIAN SARCOPHAGUS. (S. Maria Antiqua).



TEMPLE OF MARS ULTOR.

Erected by Augustus. This was the first temple to the god of war built within the walls of the city.



COLUMBARIUM.

Burial places of the freedmen. The niches contained urns in which the ashes of the dead were deposited. (Discontinued after Christianity).



THE CATACOMBS.

Burial places of the early Christians used also as places of hiding and worship in times of persecutions.



THE BASILICA OF ST. PETER. View showing the obelisk and Michelangelo's dome.

The BASILICA OF ST. PETER is one of the wonders of the world, and perhaps the most stupendous of all. Nowhere else exists anything like it, and no one who has not seen it, can conceive its stateliness and its magnificence.

For nearly two hundred years, the greatest masters of the Renaissance exerted their genius and exhausted all the resources of their art while more than forty popes lavished their treasures in this unparalleled sanctuary, which stands on the site of the circus of Nero, where thousands of the first Christians suffered martyrdom.

In the year 67 A. D., according to tradition, St. Peter was executed in the middle of the circus at the foot of the obelisk which now stands in front of his temple. Close by the circus existed a cemetery where the martyred Christians were buried; and in this cemetery the body of the Apostle was deposited. In the year 90 A. D. the bishop Anacletus, to mark (Continued)

The imposing façade is 124 yds. wide and 133 feet in height. It has eight columns of travertine 93 feet high and 8 feet in diameter. It is surmounted by a balustrade with statues of the Saviour and the Apostles 19 feet in height. The inscription on the frieze recalls that the pope Paul V. (Borghese), had the façade built in 1612.

The Loggia della Benedizione stands over the central entrance. In it the

new pope used to be crowned, and from here he imparted his benediction to the people assembled below at Easter. The bas-relief beneath, by BUONVICINO, represents Christ handing the keys to St. Peter. The total height of the dome, including the cross, is 435 feet. The bronze ball on the top is 8 feet in diameter and can hold 16 persons.

The Piazza has the form of an ellipse and measures 215 yds. in its greatest breadth. The beautiful colonnade surrounding it erected by BERNINI in 1667 under Alexander VII., is 19 yds. wide and 25 yds. in height. It consists of four rows of columns leaving between them a central passage for carriages. There are 284 columns and 80 buttresses surmounted by 162 statues of saints each 12 ft. in height. The obelisk was brought from Egypt and formerly stood in Nero's circus (near the present sacristy). In 1586 Sixtus V., had it removed to its present site by D. FONTANA, who estimated its weight at about 320 tons. The height from the pavement to the cross is 133 feet. (see p. 46).



PIAZZA AND BASILICA OF ST. PETER, and the Vatican.



« LA NAVICELLA. » St. Peter on the sea.
Mosaic by GIOTTO and CAVALLINI.



PORTICO OF ST. PETER'S.

The ceiling of the portico is decorated with stucco and gold. Five entrances lead into the basilica. The first door on the right is the *Porta Santa*. The central entrance has bronze doors, belonging to the Constantinian basilica, executed by FILARETE in 1445 by order of Eugenius IV. The reliefs represent Christ and the Virgin, SS. Peter and Paul and their martyrdom, and events in the life of Pope Eugenius IV.; on the frame are mythological subjects, animals, fruits, and portraits of Emperors. At the two ends of the portico are equestrian statues: right, Constantine the Great; left, Charlemagne.



BRONZE DOORS. By A. FILARETE. A. D. 1445.

(Cont'd) the spot, erected a small oratory over the grave of St. Peter. Later, at the request of Sylvester I., Constantine the Great destroyed the old circus and over its northern foundations built the first great basilica to the Apostle.

The Constantinian basilica which was half as large as the present one, lasted for eleven hundred years, when in the middle of the 15th century ruin menacing it, the reigning pope Nicholas V., determined on its reconstruction on a more extensive scale. BERNARDO ROSSellino and LEON BATTISTA ALBERTI, the greatest architects of the day, were employed and work began in 1450. When Nicholas V., died in 1455 the walls of the new construction were only a few feet high and for nearly fifty years, under the succeeding popes, the work progressed very slowly until the election of the great Julius II. (1503), who had the talent for big undertakings. This pope, keen to detect genius, preferred BRAMANTE to all other architects and having formed the idea of erecting a monument to himself in his lifetime in the new basilica, gave fresh impulse to the enterprise. The old basilica (Continued)



INNER VIEW OF THE CUPOLA.

The concavity of the cupola is divided into sixteen compartments decorated with gilded stuccoes and mosaics representing the Saviour, the Virgin, the apostles and other saints.

The inside diameter of the cupola is 139 feet, its height from the pavement to the lantern 438 feet. The dome has double walls and between them there is a staircase for ascending to the summit. The inscription on the frieze around the dome is in mosaic on a gold background, the letters are nearly five feet in height.

The *Cathedra* of *St. Peter* executed in 1667 is in gilt bronze and encloses the ancient episcopal wooden chair encrusted with ivory used by the Apostle. It is supported by four colossal figures of the Fathers of the Church.

The nave has a length of 630 ft. The immense roof is ornamented with sunken coffers richly gilded and stuccoed.



THE BRONZE BALDACCHINO (Canopy).

The *Canopy*, erected by BERNINI in 1633 by order of Urban VIII., is entirely of bronze with gilt ornaments. It weighs over 700 tons and has a height of 95 feet. The gilding alone cost 40,000 scudi.



VIEW OF THE CENTRAL NAVE.

The pavement is inlaid with beautiful marbles after the designs of GIACOMO DELLA PORTA. The round slab of porphyry marked with † indicates the spot where Charlemagne and other medieval emperors were formerly crowned.

The interior is all enpanelled with beautiful marbles, the roof ornamented with sunken coffers richly gilded and stuccoed. In wandering about one is struck at first by the apparent want of magnitude. But, little by little, its enormous scale is appreciated. Gigantic statues, superb monuments, precious marbles, bronzes and gilded stuccoes are to be seen wherever the gaze turns. The chapels have cupolas all encrusted with dazzling mosaics. The altars are ornamented with a wealth of rare marbles. With a few exceptions all the pictures are in mosaic, executed with such accuracy of tints as to produce a genuine illusion. Everywhere there is magnificence and the brilliancy of precious stones.

(Continued) was gradually demolished and on April 18, 1506 the foundation stone of the new edifice was laid with great pomp by Julius II., in the presence of thirty-five cardinals. Bramante's plan was to erect a church in the form of a Greek cross, with rounded choir and transept and a gigantic cupola in the centre to be supported upon four colossal piers. He pursued the work with ardour, but when he died in 1514, only the four piers and the arches above them were completed.

Leo X., who had succeeded Julius II., in the previous year placed the work in the hands of GIULIANO DA SANGALLO, FRA GIOCONDO DA VERONA and RAPHAEL. The latter's plan was a church in the form of a Latin cross, but until his death neither he nor his colleagues who were divided between the Greek and the Latin form of cross achieved anything. The next architects were ANTONIO DA SANGALLO, BALDASSARE PERUZZI (1520) and MICHELANGELO (1546) then in his seventy-second year. Paul III., the reigning pontiff, gave Michelangelo unlimited power to alter, pull down or remodel the building according to (Continued)



VIEW OF THE TRANSEPT.

The transept has a length of 449 ft. The dome is supported by four monster piers 234 ft. in circumference, each having two niches one above the other; the lower niches are occupied by four colossal statues 11 ft. in height, on the upper niches are four balconies designed by Bernini, here are recesses used as shrines for the greatest relics, which are exhibited only in days of high festivals. Above are four enormous mosaic medallions of the Evangelists.

Including the sacristy and the crypt, the basilica contains 45 altars where 121 lamps are kept burning day and night; 390 statues in marble, bronze and stucco; 748 columns in stone, marble, alabaster and bronze.

The *Confessio* surrounded by a beautiful circular balustrade of marble, has 95 lamps which burn day and night. A double flight of marble steps leads down to the ancient chapel encrusted with precious marbles. Doors of gilded bronze belonging to the old basilica close the oratory which contains the bronze sarcophagus surmounted by a golden cross of St. Peter.

In front of the shrine is the kneeling statue of Pius VI., by CANOVA. The pope who died an exile in his last moments requested to be buried near the tomb of the Apostle.



THE CONFESSIO AND THE HIGH ALTAR.



STATUE OF ST. PETER. Bronze of the 5th cent.

The statue of St. Peter, a bronze of the 5th century, formerly stood in the old basilica, placed there by Saint Leo the Great in the year 445.

For ages this monument has been the object of such veneration that the kisses of the faithful have polished and worn its right foot.

On great occasions the statue is adorned with pontifical robes and jewels which are preserved in the sacristy.

The *High Altar* under the canopy stands over the primitive oratory erected by Anacletus in 90 A. D. over the grave of St. Peter.

Here only the pope or a specially authorized cardinal celebrates mass on high festivals.



PIUS VI. By CANOVA.

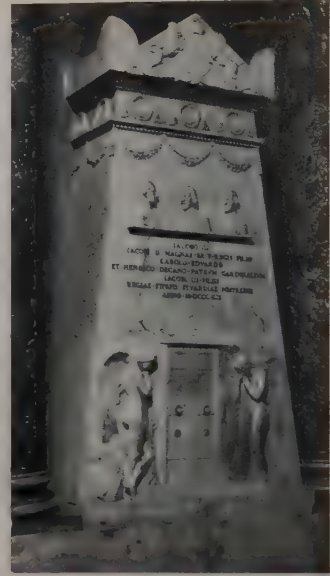
(Continued) the master's own ideas. Michelangelo, however, returned to Bramante's plan of a Greek cross, and began the dome on a different plan, declaring he would raise the Pantheon in the air. When he died in 1564, he had finished the drum of the dome and left designs and models for the completion of the work up to the lantern which his successor, GIACOMO DELLA PORTA, finished in 1590 under Sixtus V. After the death of Michelangelo, besides G. DELLA PORTA, the construction of the church was entrusted to VIGNOLA, PIRRO LIGORIO, and CARLO MADERNO. This last architect appointed by Paul V., returned to the plan of a Latin cross and completed the façade in 1614. The new Basilica was dedicated by Urban VIII., in 1626.

This great achievement of architecture in which all the artistic forces of the age contributed, occupied a period of 176 years in its construction. Its cost by the end of the seventeenth century, amounted to nearly ten million pounds sterling (Forty-five million dollars). The basilica may contain nearly seventy thousand persons.



TRANSVERSAL VIEW OF THE INTERIOR.

St. Peter's began to be the official mausoleum of the Popes in the fifth century. At first the place selected was not the interior of the church but the vestibule, and for over two centuries they were laid side by side under the floor, the graves being marked by a plain slab. When every inch of space had been occupied the aisles of the church were chosen, and the richness and magnificence of their tombs increased as time went on.



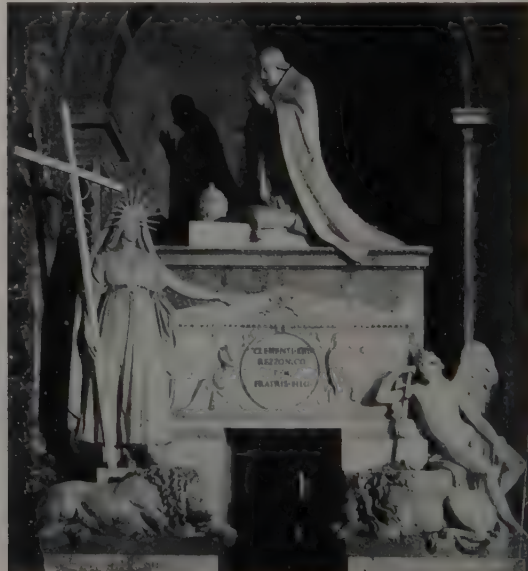
Monument to the last princes of the House of Stuart, with busts of James III., and his sons Charles Edward (the « Young Pretender »), and Henry, Cardinal York.

Executed by CANOVA in 1819.



TOMB OF POPE PAUL III. († 1549).

The tomb of Paul III., the finest monument in St. Peter's, is a masterpiece of GIACOMO DELLA PORTA, pupil of Michelangelo. The statue of the pontiff in the act of giving the benediction is entirely of bronze. The beautiful reclining figures below, Prudence (right) and Justice (left) are in marble. The last one a supposed portrait of the Pope's sister-in-law was sculptured almost naked, but was draped by Bernini in a painted bronze tunic. The figures recall those on the Medici Tombs of Florence.



TOMB OF POPE CLEMENT XIII. († 1769).

This splendid monument is the best work of CANOVA who employed eight years in its completion.

The statue of the pontiff in prayer is perfectly modeled. On the left stands Religion, on the right the genius of Death: the two lions symbolizing the strong character of the dead pope, seem to guard the entrance to the vault. These world-renowned lions of which one is wide-awake and menacing, the other peacefully asleep and relaxed are the most beautiful production of modern sculpture.



THE RETREAT OF ATTILA.
Marble relief by **ALGARDI** (1650).



PIETÀ. By **MICHELANGELO**. 1499.



ARCHANGEL MICHAEL. By **G. RENI**.

year 452 invaded Italy and devastated the northern provinces. His intention was of crossing the Apennines and assailing Rome. The powerless citizens in their despair sent an embassy of senators to deprecate the ravages of the Huns. The Bishop of Rome, Leo I. (the Great) was among the envoys. They found Attila and his vast army of 500,000 encamped near Mantua and, after the conference, to the astonishment of all Europe, Attila countermanded the march on Rome and withdrew his army.

Tradition ascribes this marvel to the miraculous appearance in the sky of SS. Peter and Paul, and to the effect which Leo, as the head of the Church and vicergerent of the Deity, produced on the awestruck mind of the pagan monarch.



BAPTISMAL FONT, consisting of the cover of the porphyry sarcophagus of Otho II.



TOMB OF INNOCENT VIII. († 1492).
By the brothers **POLLAIUOLO**.

The Pope is represented twice: stretched on the sarcophagus, and enthroned holding in his left hand the sacred lance of San Longinus.



TOMB OF GREGORY XIII. († 1585),
the rectifier of the calendar (ten days were dropped out of the year 1582), an event commemorated in a bas-relief upon the sarcophagus.
By **C. RUSCONI**.



TOMB OF MATILDA († 1115).

The relief on the sarcophagus represents Gregory VII. granting absolution to Emperor Henry IV. at Canossa (1077). Henry is represented bare footed and in sack-cloth.



CROSS OF EMPEROR JUSTINUS II.
Sixth century.



CHRIST ENTHRONED.
*Allarpiece by GIOTTO. A. D. 1300.
(Museo Petriano).*



SILVER PYX
presented by the City of Milan
to Pope Leo XIII.



Silver gilt Candelabrum.
Designed by A. POLLAIUOLO.



DALMATIC OF POPE LEO III.,
worn at the coronation of Charlemagne. A. D. 800.

Said to have been embroidered at Constantinople. It is worked in gold and silver and on the front the Saviour is represented in glory, on the back the Transfiguration, on the two shoulders Christ administering the Eucharist to the Apostles.

It was in this dalmatic that in 1345 Cola di Rienzi robbed himself in the sacristy of old St. Peter's, before ascending to the palace of the Popes for his election to the tribuneship.



Silver gilt Candelabrum.
Designed by B. CELLINI.

Old St. Peter's was approached by a flight of 35 steps which the pilgrims ascended on their knees. The atrium or quadriportico was entered by three gateways; it was paved with blocks of marble and surrounded by a colonnade. The fountain in the centre, a masterpiece of the 6th cent. was composed of a tabernacle supported by eight porphyry columns with a dome of gilt bronze; the water flowing in innumerable jets from out of a bronze pine cone (now in the Vatican). On festival days the atrium was used as a place in which to feed the poor; there were stalls also where pilgrims might buy food and objects of devotion. The walls of the portico were painted with frescoes, beneath which were ranged the tombs of the popes, kings and emperors. The façade of the church was adorned with mosaics, and the church itself was entered by five doors; funerals passed through the *Porta Iudicii*,



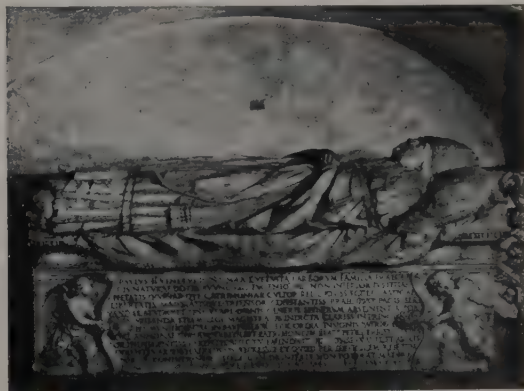
MODEL OF OLD ST. PETER'S, the Vatican and adjacent edifices.

« Judgment Door » men entered by the *Porta Ravenniana*; the main entrance, opened only for Pope or Emperor, was called the *Porta Argentea*, from the silver ornaments affixed to it; the fourth door, *Romana*, was reserved for women; and the fifth, *Guidoneæ*, for tourists and pilgrims.

Old St. Peter's was a church of pure basilical form with a wooden roof and five naves divided by four rows of antique columns. The interior was decorated with beautiful mosaics, gold and precious marbles taken from other ancient edifices. Beneath the high altar was the sarcophagus containing the remains of St. Peter. In the course of time the basilica was surrounded by monasteries, chapels, churches, and buildings, that formed the beginnings of the Vatican palace. (See also p. 400 seq.).



BRONZE MONUMENT OF SIXTUS IV. († 1484).
By ANTONIO POLLAIUOLO. A. D. 1493.



SEPULCHRAL MONUMENT OF PAUL II. († 1471).
By GIOVANNI DALMATA.

The monument of Sixtus IV. is one of the grandest works of the Renaissance. The fine figure of the Pope, dressed in robes of state, lies upon a bronze couch, the sides of which are panelled with sculptured figures of the seven Virtues and enriched with foliage, mouldings, tassels, etc., of the most admirable execution. On the concave sides of the monument are allegories of the ten Liberal Arts.



SARCOPHAGUS OF JUNIUS BASSUS († 359).
One of the finest examples of early-Christian funereal sculpture.



Boniface VIII. († 1303).
Attributed to A. PISANO.



FAÇADE OF ST. JOHN IN LATERAN.



INTERIOR OF THE BASILICA.

This is the «mother and head of all churches.» Founded by Constantine in or near the great Lateran palace which he had presented to Pope Sylvester I., it was destroyed by earthquake in 898, but was re-erected and dedicated to John the Baptist. Nicholas IV. subsequently remodeled and beautified it. In 1308, a fire burnt it down and it was again rebuilt by Clement V. and repeatedly extended and modified by his successors, so that nothing of the original edifice is recognizable in the present church which dates mostly from the 17th century.

The Ancient Apse reconstructed under Leo XIII. contains precious mosaics executed in 1290 by *Jacobus Torriti*. The composition in the semi-dome represents the union of heaven and earth by baptism. Above the majestic head of Christ is represented the face of the Almighty enveloped in clouds. Beneath these two Persons of the Godhead, the Holy Ghost, descending like a dove, sheds the Trinital influence in the shape of rays upon the bejeweled Cross elevated on the summit of the mystic Calvary, the Mount of Paradise. In the center of the cross is represented the Baptism of Christ and at its base is the «well of life», at which stags are



MOSAICS IN THE APSE. By JACOBUS TORRITI (1290).

drinking, symbolical of the faithful. From this well the four rivers of Paradise descend the mountain and gather into the mystical river «Jordanes» in which souls in the shape of children and all kinds of living things find the joy of existence. At the foot of the mountain appears the holy city, the New Jerusalem, a vast fortress in the midst of which rises the tree of life, and the phoenix, the symbol of resurrection, reposing on its summit. The gate is guarded by

an angel. Right and left is the Virgin, John the Baptist, SS. Peter, Paul, John, Andrew, Francis of Padua and Pope Nicholas IV.

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PIETÀ OR DEPOSITION.
By ANTONIO MONTAUTI.



GRAVE OF MARTIN V. († 1431).
Bronze by SIMONE GHIRI.



BONIFACE VIII., proclaiming the first Jubilee of 1300. Fresco by GIOTTO. The Jubilee is celebrated every 25 years. Indulgences are granted to all those who visit the patriarchal basilicas.



THE SCALA SANTA "Holy Stairs." (Church of S. Salvatore).

The Scala Santa, a flight of 28 marble steps from the house of Pilate, and which our Saviour is said to have ascended, was brought to Rome by the Empress Helena. It formed part of the old Lateran palace whence it was removed to its present site on the destruction of that building. The stairs may be ascended only on the knees (side stairs being provided for the descent); an indulgence for a thousand years—indulgence from penance—is granted for this act of devotion.

At the top of the stairs is the old private chapel of the popes, the "Sancta Sanctorum," a remnant of the famous Lateran palace. Over the altar is a picture of our Saviour which, according to tradition, was begun by St. Luke and finished by "invisible hands." This great relic was brought from Jerusalem to Rome in the 8th century to save it from the outrage of the Iconoclasts.



Upper central part of the TRICLINIUM of LEO III.

The "Triclinium" is a fragment of the principal dining room of the old Lateran palace. The mosaics are a reconstruction of 1743; in the center is Christ sending forth His disciples to preach the Gospel.



THE "SANCTA SANCTORUM" CHAPEL.



LATERAN BAPTISTERY (S. Giovanni in Fonte).

The Lateran Baptistery, for a long time the only baptistery at Rome; was the model for all later buildings of the kind. In the centre is the porphyry bath in which, according to a Roman legend (p. 419) Constantine is said to have been baptized. (His baptism, however, did not take place until the approach of death in 337. In those days baptism was gladly put off as long as possible as it was the purification from all stains). The foundation of the baptistery is attributed to Constantine, but it was probably first built under Sixtus III. (ca. 432).



PALAZZO DEL LATERANO. Erected in 1586.



CLOISTERS OF ST. JOHN IN LATERAN. By VASSALLETUS. 1300.

The "Lateran," was the residence of the Popes from the time of Constantine until the removal to Avignon (1307). The old palace, much larger than the present one, was burned down in 1308, and on its foundations Domenico Fontana erected the present building which was never used as a residence and now contains a museum (p. 467) of Pagan and Christian antiquities.



BASILICA OF SANTA MARIA MAGGIORE.



HIGH ALTAR AND CANOPY.

Santa Maria Maggiore is one of the five patriarchal churches of Rome and, like St. Peter's, has a « jubilee door. » Originally founded by Pope Liberius in 352, it was altered in the 12th cent. and again in the 16th cent. The façade by Fuga dates from 1743.



Vision of Pope Liberius.
(see p. 411).



Christ enthroned and Angels.

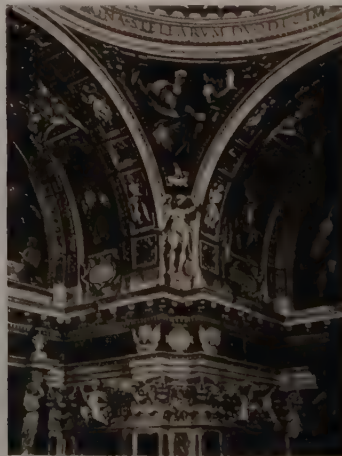


Johannes relates his dream
to the Pope.

Mosaics by FILIPPO RUSUTI and GADDO GADDI ca. 1300 (inner façade).



The Borghese Chapel.



View of the decorations.



Altar with S. Luke's Madonna.



SANTA MARIA MAGGIORE. The magnificent ceiling dating from 1498 was splendidly gilded with the first gold brought by Columbus from America, presented to Alexander VI. by Ferdinand and Isabella of Spain.



Annunciation. By MINO.



The Pope traces the plan of the basilica. MINO da Fiesole.



Tabernacle in gilded bronze.

This chapel is a gem of late Renaissance art. Here is the first altar which was consecrated in the primitive basilica.



Chapel of the Holy Sacrament. Erected by D. FONTANA.

Santa Maria Maggiore offers the best example of the classical basilical form. It is also named « S. Maria ad Nives, » because a fall of snow determined the exact limits of its site. Tradition goes that in the year 352 the Virgin Mary appeared in a dream simultaneously to Johannes, a devout Roman patrician and to Pope Liberius, commanding them to build a church to her on the spot where they should find snow on the following morning (August 5th). The snow (a rare thing at that season) was found on the Esquiline hill and thither the Pope went in procession and marked out the foundations of the edifice which Johannes built at his own expense. The primitive church was completely rebuilt by Pope Sixtus III., who reigned from 432 to 440; and of this magnificent building, which since the 12th cent. has received frequent and extensive additions and alterations, there remain the nave with its Ionic marble columns and the interesting mosaics of the nave and of the great arch (p. 412). The High Altar rests on an ancient porphyry basin, said to have been the tomb of the patrician Johannes. In the Confessio are preserved relics of S. Matthias, and five boards of the Manger at Bethlehem. In the tribune are mosaics by Jacobus Torriti (p. 412). In the right transept is the sumptuous Sixtine Chapel — or Chapel of the Holy Sacrament — with tombs of Sixtus V. and Pius V. and a fine tabernacle in gilded bronze sustained by four angels. In the left transept is the Borghese Chapel containing tombs of Paul V. and Clement VIII. Nothing can exceed the costliness of the marbles with which this chapel is encased; monumental statues, bas-reliefs, gold paintings, gems, etc. Over the altar, between four fluted columns of jasper, is the miraculous painting of the Virgin and Child, painted by S. Luke, which St. Gregory the Great carried in procession to stay the plague that desolated Rome in A. D. 590. (Continued).

About eighty years after the foundation of the primitive basilica, Sixtus III. (432-440) re-erected the church and dedicated it to *Sancta Maria Mater Dei*. This pontiff had just resisted the heresy of Nestorius, Patriarch of Constantinople, who denied the divinity of Christ and would not allow to the Virgin Mary the title that had been given her as the « Mother of God. » Nestorius

MOSAICS ON THE ARCH OF TRIUMPH.

The mosaics on the face of the arch are divided into three courses. The subject matter is, apparently, the childhood of Christ :

1. The Annunciation to Mary and to Joseph who stands in front of the Temple. The Virgin is crowned and seated on a chair with angels right and left of her. The Holy Ghost descends from Heaven on one side, the angel Gabriel flies down on the other. The Virgin is represented in Roman attire; the Temple with closed doors behind her « symbolizes the abrogated Jewish Law, » while the open sanctuary behind Joseph, and the burning lamp in its entrance « symbolizes the new universal Church. »

2. The Adoration of the Magi. The Child sits enthroned on an enormous Roman chair, a cross over his head proclaiming his divine origin; behind Him are four angels and between them is seen the star which guided the Magi. The figure to the left of Christ is intended for the Madonna; the one seated on a small throne to the right is an undefined personification; behind her two Magi standing and holding their offerings.

3. The Massacre of the Innocents. To the left is Herod enthroned, to the right a group of women, in an attitude of sorrow and resignation, carrying their little children.

4. The city of Jerusalem, a flock of sheep at the gate symbolizing the faithful.



ANNUNCIATION. NATIVITY. DEATH OF

CORONATION OF THE VIRGIN. By JACOBUS

The mosaic decoration of the apse was ordered by Pope Nicholas IV. and Cardinal Jacopo Colonna and was finished in 1296 by TORRITI. In a blue gold-starred circle representing heaven Christ and the Virgin are seated enthroned; on each side groups of angels gaze in adoration. To the left, behind the small kneeling figure of Nicholas IV. stand



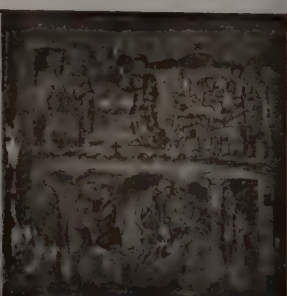
Melchizedek offers bread to Abraham.



Abraham and the 3 Angels.



Isaac blesses Jacob.



Laban receives Jacob.

Mosaics of the 5th cent. on the right wall of the nave.

The series of mosaics which adorn the Arch of Triumph and those on the architrave of the nave, are perhaps the finest examples of early Christian Art, and will stand as rare specimens of the form which the ideas of that time gave to the biblical characters. They have been considered to date from the pontificate of Sixtus III. (432-440), whose name is inscribed on the arch, and who dedicated the basilica to the Virgin. But Dr. Richter and Miss Taylor in an exhaustive work on the mosaics—*The Golden Age of Christian Art*—prove them to belong to an earlier date. Dr. Richter, a theologian and art critic,

had been deposed at the Council of Ephesus 431, where the dogma of Christ's divinity was confirmed, and in commemoration of this important event Sixtus enlarged the church and decorated the great arch and the nave with mosaics, the symbolism of which is interpreted (hypothetically) as an iconographic exemplification of the truths denied by the followers of Nestorius.

Photo by ANDERSON, Rome.



In a circle in the center of the arch is represented the apocalyptic throne with the book of the seven seals, indicating the gospels. Upon the book is a gemmed cross and behind it rises a larger veiled cross. On either side of the circle SS. Peter and Paul are seen standing, holding a book, and behind them are the symbols of the Four Evangelists.

Right of the throne :

1. The Presentation in the Temple. Nearer the center of the arch stands the Virgin, crowned and holding the Infant Christ; near her stands Joseph who points to the prophetess Anna and three angels. To the right is Simeon who bends forward reverently and stretches his hands to receive the Child. On the extreme right of the composition is the Temple.

2. This picture has been thought to represent the homage paid by the Egyptians to the Child Christ, when their idols fell at His coming. The composition consists of two groups advancing processionally from right and left to meet each other. The group to the left is headed by a Prince and a Philosopher, the one to the right by the Child Christ who is followed by Joseph, Mary and three angels.

3. Visit of the Magi to Herod. To the left of the composition are the Magi to the right Herod and between them two priests.

4. The city of Bethlehem, with a group of five sheep at its gate symbolizing the mystic Flock of Christ.

ROIN. ADORATION. PURIFICATION. TORRITI (1296). Mosaic decorations in the apse.

SS. Peter, Paul and Francis of Assisi; to the right is the small kneeling figure of Cardinal Colonna and SS. John the Baptist, John the Evangelist and Anthony of Padua. Below is the River Jordan with symbolical figures of men and animals. Lower still, are scenes from the life of the Virgin.



Pharaoh's daughter finds Moses.

The stoning of Moses.

Crossing of the Jordan.

The siege of Jericho.

Mosaics of the 5th cent. on the left wall of the nave.

finds that the subjects represented are closely connected with the religious thought of the 2nd century, with the writings of Justin Martyr, of Clement of Alexandria and Origen rather than to the doctors of the 5th century. The mosaics on the left wall of the nave represent scenes from the history of Abraham and Jacob; those on the right wall stories of Moses and Joshua. They are thirty-one in number (not including those which are lost); the style of these compositions is purely classic, and recalls the reliefs on the columns of Trajan and Marcus Aurelius rather than the mosaic pictures of the fourth and fifth century churches.

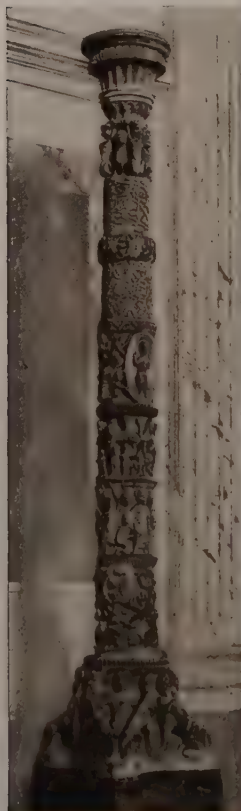


VIEW OF THE TRANSEPT AND THE HIGH ALTAR.



Triumphal Arch and Tribune.

The High Altar is surmounted by a famous tabernacle the work of Arnolfo di Cambio (1285); the reliefs on its exterior represent scenes from the Old Testament, those on the inner surface symbolic animals. The modern canopy over the tabernacle is supported by four enormous columns of alabaster.



Easter Candelabrum. 12th cent.



INTERIOR OF ST. PAUL'S OUTSIDE-THE-WALLS.

Founded in 386 by Valentinian II, on the site of a church built by Constantine over the tomb of St. Paul, this was the finest basilica at Rome until the great fire of 1823 which almost totally destroyed it. Immediately after the fire Leo XII. began the reconstruction, the whole world joining in the work and the present church was consecrated by Pius IX. in 1854. The plan and dimensions are the same as those of the original basilica. The Triumphal Arch, spared by the conflagration, is adorned with 5th century mosaics ordered by Galla Placidia and representing Christ and the twenty-four Elders of the Apocalypse; the mosaics in the tribune date from the 13th century. All along the friezes of the nave and aisles, is a long series of mosaic portrait medallions of all the popes from St. Peter to Benedict XV.



CLOISTERS OF ST. PAUL'S BY VASSALLETUS (13th cent.).

SAN CLEMENTE, one of the best preserved of the medieval basilicas of Rome, consists of two churches, one above the other, standing on a foundation of the first century which is said to have been the house of the saint.

The lower church, discovered in 1857, dates from the 4th century for it is mentioned by S. Jerome in 392 and Gregory the Great delivered two homilies in it. During the Sack of Rome (1084) this early basilica was nearly destroyed and buried, as the level of the whole district had been greatly raised by the debris from the burnt edifices after the invasion of Robert Guiscard. The reconstruction of the new basilica was undertaken in 1108 by Pope Paschalis II. who, instead of building other foundations, completed the filling up of the half-hidden basilica and on its ruins erected the present upper church in which he placed several ornaments of the lower, such as the ciborium, the choir-screens, the ambones, the pillars and whatever else could contribute to the adornment of the new basilica while perpetrating the memory of the old.

San Clemente being a fairly exact copy of the lower church, offers a perfect example of the primitive church: everything is conventional and remains in *statu quo*—the atrium, the portico, the choir surrounded by a marble screen or cancellum, the ambones, the ciborium, the paschal candlestick and the cathedra.



SAN CLEMENTE. Tribune mosaics of the 12th century.



SAN CLEMENTE. Upper church.

The most remarkable thing of the interior is the mosaic decoration of the tribune (12th century). The center of the composition is occupied by the Cross on which the Saviour is nailed, but very small in proportion; twelve doves, emblems of the Apostles (?), are on the arms of the cross; the Virgin and the Baptist beside it. Above, from a series of five concentric rainbow-like semicircles, signifying Heaven, issues the hand of God holding the crown of victory. To the right and left, within the circle, stands the paschal Lamb. Springing from the foot of the cross, a vine tree (allusive to His words who said « I am the True Vine »), spreads like a rolling frieze over the whole hollow of the tribune; the four Doctors of the Church, men and birds ensconced among its branches. From the base of the cross the four mystic rivers flow to the right and left, stags and peacocks drinking at their streams, while water-fowl and fish, the emblems of the faithful, swim in the river of life, and a whole array of the Christian symbols are ranged along the bank.

Below there is a procession of 13 sheep symbolizing our Saviour and the apostles. On the triumphal arch, is the Redeemer in the act of giving the benediction; on either side are the symbols of the Evangelists. Lower down to the left sit SS. Laurence—Paul, to the right SS. Peter—Clement; lower still are Isaiah, Jeremiah.



Finding of the widow's child.



S. Clement celebrating Mass.



The Translation of S. Cyril's remains.

Frescoes of the 11th century in the lower church of San Clemente.



BASILICA OF SAN LORENZO *Outside-the-Walls.*

This is one of the seven pilgrimage churches of Rome. It occupies the site where Constantine erected a church in 330 over the graves of St. Lawrence and St. Cyriaca. Rebuilt and enlarged in the 6th cent., the ancient edifice (which was entered from the rear of the present church) was again remodelled in the 13th cent. by Honorius III., who reversed the plan of the building. The nave has 22 antique granite columns; on the arch are 6th cent. mosaics; in the crypt is the tomb of Pius IX.



CHURCH OF SANTA MARIA IN TRASTEVERE.

This was the first large church in Rome dedicated to the Virgin. Founded in the 2nd century on the site where a spring of oil miraculously welled up, it was almost entirely rebuilt in 1140. The mosaics on the façade date from the 12th cent. The twenty-two columns of the nave were taken from Pagan edifices; the ceiling, richly decorated with gildings and carved work, is ascribed to *Domenichino*; the Cosmatesque pavement was laid in 1872 with old cubes of porphyry, verde antico and other marbles; the tribune is adorned with 13th century mosaics. The church contains a tabernacle by *Mino da Fiesole*.



MONUMENT TO CARDINAL D'ALENÇON.
By Magister Paulus (15th cent.).



THE ANNUNCIATION.

Mosaics of the 13th century by PIETRO CAVALLINI. (Tribune of Santa Maria in Trastevere).

Pietro Cavallini, a scion of the family of the Cosmati, was an artist of great talent and the founder of the Roman school of religious painting. He is the author of the admirable mosaics on the lower portion of the apse in S. Maria in Trastevere representing scenes in the life of Mary where well-composed groups are arranged in surroundings of Cosmatesque architecture.



THE ADORATION OF THE MAGI.



CHURCH OF SANTA MARIA IN COSMEDIN.

Founded in the 6th cent. upon the site of a very ancient Roman temple, it has been many times rebuilt and altered. The present church and campanile show the form given to them in the 12th cent. The interior, of basilical form, has delicate marble screens, beautiful amboines and a Gothic tabernacle.



TEMPLE OF VESTA.

This charming little temple was probably erected in the first century. It is built entirely of marble, and now bears the name of *Santa Maria del Sole*. The ancient entablature and the roof have disappeared. The columns are 32 ft. high.



CHURCH OF SANTA CECILIA IN TRASTEVERE.

The Church of St. Cecilia is situated on the site of the house of the saint and its foundation dates from the 3rd cent. Primatively restored by Gregory the Great, and rebuilt in the 9th cent. by Paschalis I, it was remodelled in the 18th cent. by Cardinal Acquaviva. Beneath the high altar is the tomb of St. Cecilia and her recumbent marble figure executed in 1599 by Maderno. The saint was originally buried in the catacombs of St. Calixtus, but in 821 Pope Paschalis I. transferred her remains here.



THE REDEEMER. Detail of the Last Judgment by PIETRO CAVALLINI (1293).

The figure of Christ given here is a fragment of a fresco discovered in the year 1900.

The painting, a vast composition representing the Last Judgment, had been concealed since 1530 behind the stalls of the nuns' choir in Santa Cecilia, and its rediscovery caused a great sensation in the world of art as it recognized the existence at the end of the 13th century of a highly developed Roman school of painting of which Pietro Cavallino was its last and greatest exponent.



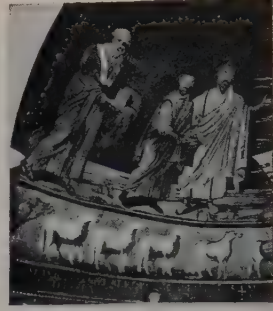
Christ with (left) St. Paul, St. Agata and Paschalis I. holding the church restored by him; on the right St. Peter, Valerian and St. Cecilia. 13th cent. (Church of St. Cecilia in Trastevere).



Church of S. Costanza.
Erected by Constantine as a mausoleum
for his daughter Costantia.



A Vintage Scene.
Church of S. Costanza, early 4th cent.



Christ with the Apostles.
Fragment of the tribune mosaics.
(Church of SS. Cosma and Damiano).

When Christianity became the religion of the state in the fourth century, mosaic, which had hitherto been used more particularly for pavements, being more durable than painting, began to be preferred for the walls and arches of the churches. The early representations were purely emblematical, thus, the Apostles were figured as twelve sheeps with Christ in the center as the Lamb of God.

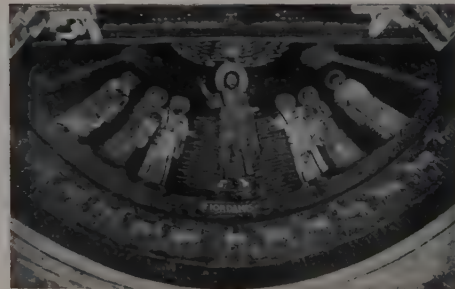
The earliest and only Christian mosaics of the 4th cent. known to us, are those on the ceiling of S. Costanza: they are of a purely decorative character. Those in the tribune of S. Pudenziana, of the end of the fourth century, have been several times restored. The mosaics in the tribune of Santi Cosma and Damiano which date from A. D. 525-30, are considered the most beautiful in Rome.



Christ enthroned; to His right and left are St. Peter and St. Paul crowned by St. Pudentiana and her sister Praxedes; on either side Pudens and his family.
(Mosaic of the 4th cent. Church of S. Pudenziana).



Mosaic medallions of the 9th century.
(Chapel of S. Zeno, church of Santa Prassede).



Mosaics of the 9th cent. (Apse of Santa Prassede).



Fragment of 5th cent. wooden door.
(Church of Santa Sabina).



Mosaics of the 9th cent. (Church of Santa Prassede).

On the Triumphal Arch, the New Jerusalem guarded by angels; on the arch of the tribune, the Lamb and the seven candlesticks, and the symbols of the Evangelists.



THE PANTHEON. *Church of Santa Maria Rotonda.*

This is the only ancient edifice in Rome which has come to us in perfect preservation. It was founded in 27 B. C. by Agrippa whose name is deep-cut on the entablature of the portico, and originally dedicated to Mars, Jupiter, Apollo, Venus and other mythical gods. In A. D. 609, Pope Boniface IV. consecrated it as a Christian church under the name of *Sancta Maria ad Martyres*: on this occasion a large quantity of the bones of martyrs were removed here from the catacombs.

The portico is supported by 16 granite columns of a single block each, measuring 46 feet in height; the interior is lighted by a single aperture, 30 ft. in diameter, in the center of the dome; the height and diameter of the dome itself are equal: each being 143 feet. The Pantheon now contains the tombs of the Kings of Italy, Victor Emanuel II. († 1878), and Humbert I. († 1900). It is also the last resting place of Raphael († 1520) and other sixteenth century artists.



CONSTANTINE LEADING POPE SYLVESTER'S HORSE.
13th cent. fresco (Church of SS. Quattro Coronati).

The picture given above representing Constantine leading Pope Sylvester's horse, is the eighth of a series of curious frescoes detailing the legendary history of the Conversion of Constantine the Great.

In the year 323, Constantine was attacked by an incurable leprosy as a punishment for persecuting the Christians. And on consulting his physicians, he was prescribed a bath of the warm blood of three thousand infants. But the piteous wailings and entreaties of the mothers who had been forced to bring their babes for the purpose so moved Constantine's pity that he renounced the prescribed remedy, and dismissed the mothers laden with gifts. On the following night SS. Peter and Paul appeared to him in a dream, and in guerdon of his having spared the innocent blood prescribed the infallible cure for both physical and moral disease through the



CHURCH OF SANTO STEFANO ROTONDO.

This is the largest circular church in existence (5th cent.).



CHURCH OF S. MARIA DEGLI ANGELI.

It is a part of the Baths of Diocletian which MICHELANGELO converted into a church, A. D. 1563.

waters of baptism. Constantine, waking, sent soldiers to summon Sylvester, the Bishop of Rome, who diligently instructed the Emperor in the Christian faith and admonished him to open the prisons. And on the evening of the Sabbath, bade make ready the bath of the palace (the Lateran), blessed the water, and baptized him. And Constantine being cleansed of his leprosy decreed that Christ alone should be adored in all the Empire and that the Bishop of Rome should be the chief over all the bishops of Christendom. He built basilicas and churches and gave up the palace of the Lateran to the Pope and bestowed on the Apostolic See many privileges and patronies. After this Pope Sylvester, crowned with the phrygium entered Rome in triumph, Constantine, himself leading his horse by the bridle (another scene of the «Donation» is depicted in the Vatican, p. 445).



MAMERTINE PRISON or TULLIANUM.

The Mamertine Prison is one of the most ancient structures in Rome. It consists of two chambers one below the other. The lower one shown here originally had no staircase and the prisoners were let down into it through a hole in the ceiling. In this dungeon perished Jugurtha, Vercingetorix, and other conquered enemies. Beneath the floor is a fountain which, according to the legend, burst forth miraculously, to enable St. Peter to baptize his jailors.



SANTA CROCE IN GERUSALEMME.

This church is said to have been founded by St. Helena; it contains a portion of the True Cross which the empress brought from Jerusalem.



CEMETERY OF THE CAPUCHINS. *Church of the Capuchins.*

The cemetery consists of four grim chambers containing holy earth from Jerusalem in which the monks are temporarily buried. The decorations of these vaults are built up with the bones of departed monks. The bare skulls are piled row upon row; thigh bones, ribs, and vertebrae are arranged on the walls and ceiling in arabesque decorations.



POPE GREGORY XI. entering Rome on his return from Avignon (1377). *From the Marble relief on the tomb of the Pope, by OLIVIERI. (Church of S. Francesca Romana).*



TOMB OF CARD. DELLA ROVERE.
By A. SANSOVINO
(Church of S. Maria del Popolo).



MONUMENT OF CLEMENT XIV.
By CANOVA
(Church of Santi Apostoli).



TOMB OF PIUS II. (Piccolomini).
By PIETRO DA TODI
(Church of S. Andrea della Valle).



CHURCH OF SANTA MARIA SOPRA MINERVA (Dominican).

This church stands on the site of a temple of Minerva and is the only ancient Gothic church in Rome. It was built about 1280 by *Fra Sisto* and *Fra Ristoro*. The imposing interior contains many remarkable monuments, tombs and paintings by eminent artists. Near the high altar is Michelangelo's famous Christ with the Cross, a work of 1521. The monastery adjoining the church was the headquarters of the Inquisition. Here in 1633 Galileo aged 70 was tried before its tribunal for the "heresy" of saying that the earth revolved round the sun, instead of the sun round the earth, as was then believed. Galileo was obliged to recant on his knees before receiving absolution; but as he rose he concluded his recantation with the exclamation, "Still, it moves."



CHRIST. By MICHELANGELO.



GRAVE OF FRA ANGELICO da Fiesole († 1455).



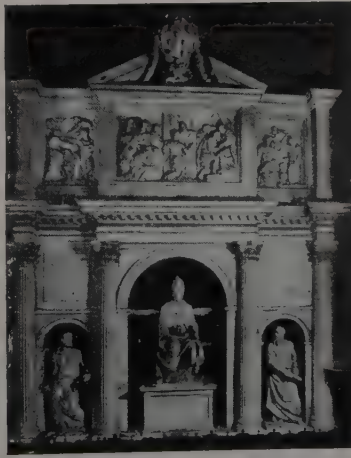
TOMB OF ST. CATHERINE OF SIENA († 1380).
Canonized by Pius II, her relics were deposited here in 1461.



DISPUTATION OF ST. THOMAS AQUINAS.
Fresco by FILIPPINO LIPPI.



TOMB OF BISHOP DURANDUS († 1296).
By JOHANNES COSMAS.



TOMB OF LEO X. (Medici).
By A. DA SANGALLO, BANDINELLI, MONTELUPO.



TOMB OF CLEMENT VII. (Medici).



CHURCH OF SANTA MARIA IN ARACOELI (*Church of the Allar of Heaven*). On the Capitoline Hill.

This church occupies the site of the *Arx*, the citadel of ancient Rome. It was probably erected in the 6th cent. when it was called *Sancta Maria de Capitolio*. The imposing flight of 124 marble steps ascending to the principal entrance of the church, was built in 1348 as a votive offering for the delivery of the people of Rome from the black plague. The beautiful interior is full of interesting monuments and paintings. In the sacristy is the celebrated miracle-working image of the *Santissimo Bambino*. It is a small figure carved out of olive wood from the Mount of Olives swathed in gold and silver tissue.



THE DEATH OF S. BERNARDINO.

Fresco by PINTORICCHIO (*Church of S. M. Aracoeli*).

The *Santissimo Bambino* is, according to the popular belief, invested with extraordinary powers in curing the sick. Its aid is in constant requisition in severe cases, and its practice brings to it more fees than any physician in Rome. The *Santissimo* is always borne in a private coach under the care of two Franciscan monks; as it passes through the streets devout people kneel and cross themselves. Its gold crown adorned with pearls and precious stones and the countless sparkling jewels by which it is covered, are votive offerings recording its miraculous powers.



MONUMENT OF CARDINAL M. OF ACQUASPARTA (†1302). *Cosmatesque School.* (*Church of S. M. Aracoeli*).



CHURCH OF S. GIORGIO IN VELABRO.
Founded in the 4th century.
Portico and Campanile of the 12th cent.



CHURCH OF S. COSIMATO.
The portico is a fine specimen of the 11th century.



SS. GIOVANNI E PAOLO (*Apse*).
The church was founded about 400, the apse dates from the 12th cent.



THE FOUR SIBYLS. Painted by RAPHAEL in A. D. 1514. (Church of S. Maria della Pace).

This is considered one of the most perfect works of Raphael's later years. Great mastery is shown in the mode of filling the apparently unfavourable space. From left to right: the Sibyl of Cumae, the Persian Sibyl, the Phrygian Sibyl and the aged Sibyl of Tibur. A spirited diversity in the composition is created by the little Angels holding the tablets.



S. TERESA AND THE ANGEL.
Famous group by BERNINI.
(Church of S. Maria della Vittoria).



THE ARCHANGEL MICHAEL.
By GUIDO RENI.
(Church of the Capuchins).



CRUCIFIXION.
Painting by GUIDO RENI.
(Church of S. Lorenzo in Lucina).



CHURCH OF THE GESÙ.
Built by VIGNOLA and DELLA PORTA.



TEMPIETTO IN S. PIETRO IN MONTORIO.
Erected from designs by BRAMANTE.



S. MARIA DI LORETO.
Begun in 1507 by A. DA SANGALLO.



THE MOSES OF MICHELANGELO. Monument of Pope Julius II., in *S. Pietro in Vincoli*.

This is one of Michelangelo's most celebrated sculptures and worthy of all admiration. It was intended to form part of a magnificent tomb of Pope Julius II., the design of which was so imposing that it probably led to the rebuilding of St. Peter's where the tomb was meant to be placed. The original design was, however, abandoned and the tomb executed on a very reduced scale, and in a different style.

Moses, full of 'repressed movement,' and vibrating with wrath and passion, is represented as on the point of giving way to impulse,—of starting up from his seat, in indignation at the idolatry of the Jews. The figure is colossal and animated by a superhuman power of execution. Thus, when brought face to face with it one's first impression is that of stupor. «The eye does not know where to rest» says Gregorovius, «in this the masterpiece of sculpture since the time of the Greeks. It seems to be as much an incarnation of the genius of Michelangelo as a suitable allegory of Pope Julius. Like Moses, he was at once lawgiver, priest, and warrior.» In truth, when we recall the character of the mighty leader of the Hebrews, of the haughty Julius for whom the statue was made, and the proud nature of the master who modelled it, it is impossible to isolate from this creation the personalities of these three men which it epitomizes.

MICHELANGELO BUONARROTI (1475-1564) overwhelmed art with his personality. Poet, architect, sculptor and painter, he felt himself exclusively a sculptor. His style aims at massive concentrated effects, and the vigour of his grasp of form and the clearness of his inward conception are incomparable. He enriched art with unsuspected new effects, but his style was pernicious to art and led to the *Baroque*.



THE PIAZZA OF ST. PETER AND THE VATICAN PALACE.



THE «COFFEE HOUSE» AND THE VATICAN GARDENS.

Above Fountain by
Maderno, and the
Pontifical Residence.



CORTILE DELLA PIGNA.

THE VATICAN PALACE.

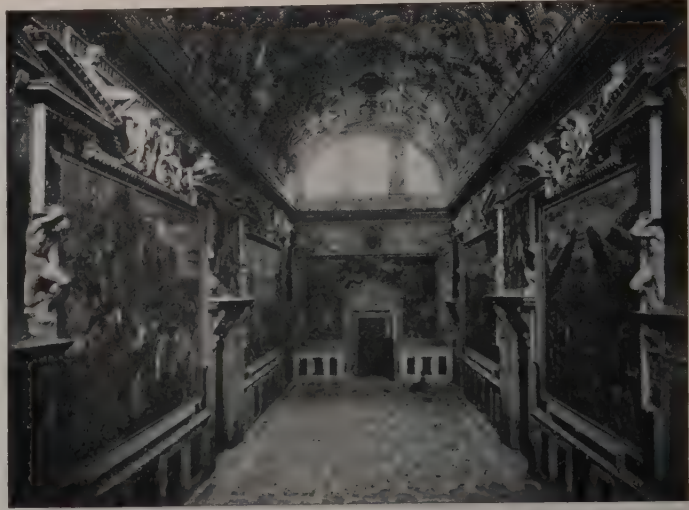
The VATICAN PALACE is an immense pile of buildings, irregular in plan and composed of parts constructed at different periods, without regard to general harmony. Originally a residence for the popes, erected by Symmachus A. D. 498 near the antecourt of the old St. Peter's and afterwards gradually extended. Here Charlemagne is said to have resided on the occasion of his coronation in St. Peter's in 800. This first building having fallen to decay, Eugene III., began a new building in 1150. Nicholas III., enlarged it in 1278; but the Lateran Palace was the papal residence, the Vatican being used only for the reception of foreign sovereigns visiting Rome.

After the return of Gregory XI., from Avignon in 1377, the Vatican became the permanent residence of the popes. In 1450, Nicholas V., formed the idea of making it the most imposing palace in the world. But he died before accomplishing it. The building which he commenced was finished by Alexander VI., and extended by subsequent popes. This part is now called « Appartamento Borgia. » In 1473, Sixtus IV., added the Sistine Chapel (*continued*).



SCALA REGIA. Erected by BERNINI in 1661.

(Continued) and in 1490 Innocent VIII., erected the Belvedere in the garden. Julius II., added the Logge, and laid the foundations of the Vatican Museums. From that time the popes vied with each other in the extent and variety of their additions. The greatest architects and painters were employed : BRAMANTE, MICHELANGELO, RAPHAEL, POLLAIUOLO, SANGALLO, FONTANA, MADERNO, BERNINI and others. These additions have rendered it the largest palace in the world. It is said to possess 80 grand staircases, 200 smaller ones, 20 courts and about 11,000 halls, chapels, rooms and apartments. A comparatively small part of the building is used for the papal court, the greater part being occupied by the Museums, which are the largest, the most ancient and splendid of Europe.



SALA REGIA. Built by A. DA SANGALLO. Completed in 1573.



GREAT GALLERY OF THE VATICAN LIBRARY. *Biblioteca Apostolica Romana.*

The Vatican Library was founded by Nicholas V. about 1450, and increased by Sixtus IV. who appointed Platina (p. 456) director. In 1588 Sixtus V. caused the present edifice to be erected by D. Fontana. The great hall, decorated, gilded and furnished like a reliquary is 50 feet wide and 220 feet long. Seven large pillars, covered with frescoes divide it into two aisles. No books or MSS. are visible ; they are all enclosed in illuminated cupboards, so that of a library there is no appearance whatever. Ranged along the bays and in the middle of the hall are all sorts of precious objects, gifts of foreign potentates. The whole establishment is of ideal magnificence, and arranged so as to give a festival to the eyes. The Library now contains about 260,000 printed volumes and 34,000 manuscripts. All ages and all people have contributed their share to this treasure.



GALLERIA DEI CANDELABRI.

The ceiling paintings, by L. Seitz, represent partly incidents in the pontificate of Leo XIII., partly allegorical scenes: Apotheosis of St. Thomas Aquinas, etc.



FEMALE RACER.

From a bronze of the 5th cent. B. C.



BACCHANALIAN SCENE.
Ancient relief.

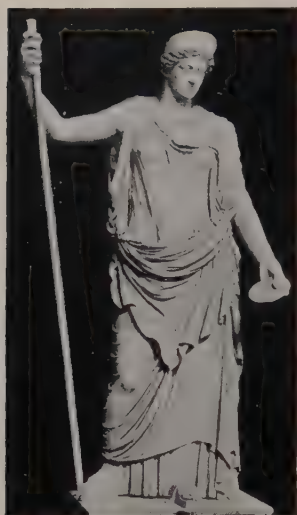


SALA A CROCE GRECA. Erected under Pius VI., in the form of a Greek cross. To the right is the porphyry sarcophagus of S. Helena, mother of Constantine the Great; to the left that of Constantia, his daughter.



THE ALDOBRANDINE NUPTIALS. MARRIAGE OF PELEUS AND THETIS.

Roman fresco of the first century found in A. D. 1600. Interesting for the light it throws on usages and rites.



THE BARBERINI JUNO.
School of Phidias.



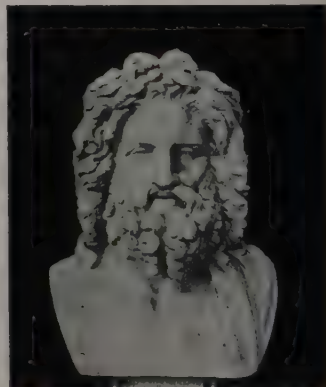
SALA ROTONDA.

Erected under Pius VI., after the model of the Pantheon. In the center is a magnificent basin of porphyry 16 yds. in circumference found in the Baths of Titus. On the floor, beautiful mosaic found in 1780 representing Centaurs, Nereids and Tritons, Masks and Ulysses' episodes.



BIG A or two-horse chariot.
The body of the chariot was used as an episcopal throne.

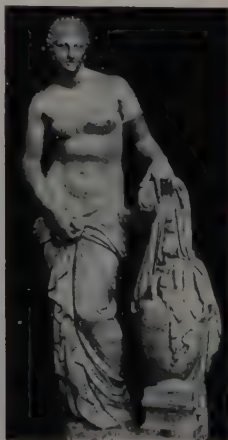
The Jupiter bust given here, the finest and most celebrated of the numerous types extant, is remarkable for the unspeakable majesty which characterizes this prototype of the Olympian chief. The abundant hair falling on both sides in thick masses; the bold elevated eyebrows; the slightly-parted lips superior to every motion; the pitiless impassibility of this ideal and manly beauty—all contribute to convey the idea of a superhuman all powerful being.



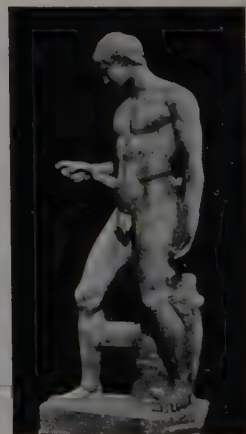
BUST OF JUPITER (Otricoli).
4th century B. C.



DISCOBOLUS. By MYRON.
5th cent. B. C.



APHRODITE (Cnidian Venus).
After PRAXITELES.



DISCOBOLUS. Attic School.



HERCULES.
Gilded bronze.



SALA DELLE MUSE.

This magnificent room was erected by order of Pius VI. It is adorned with sixteen Corinthian columns of Carrara marble and owes its name to the famous statues of Apollo and the Muses which are preserved here.



MELEAGER. *Marble statue from a bronze original by SCOPAS.*



BUST OF PERICLES.
Athenian Statesman.



APOLLO MUSAGETES.
After SCOPAS?



URANIA.
Astronomy.



APOLLO SAUROCTONOS.
After PRAXITELES.

The bust of Pericles is probably a copy of a famous work by *Cresilas*. Pericles (B. C. 495?-420), was a high-souled, nobly-bred man, great in all he thought and did. Born at Athens, he entered public life at thirty and soon became the head of the democratic party. He was distinguished as a general as well as a statesman, and frequently commanded the Athenian armies in their wars with Sparta and the neighbouring states. After having put down all rivalry in Athens, he established himself as absolute ruler with the consent of the citizens, reforming the laws, encouraging literature and the arts, and adorning the city with public buildings which made it the wonder and admiration of the world: hence the period of his rule is called the *Periclean Era*. The enemies of Pericles made many attempts to ruin his reputation, but failing in these, they attacked him through his friends (Phidias, Anaxagoras), and Aspasia. Aspasia, born at Miletus, was the most celebrated of the Greek Heteræ; being attracted to Athens, came and settled in it, and became the wife of Pericles. She was remarkable for her wit, beauty and culture and her house was the centre of the best literary and philosophical society of Athens, and was frequented even by Socrates. Her character was often both justly and unjustly assailed. (See also page 76).



DANCING WARRIORS. PYRRHIC DANCE. 4th cent. B. C.



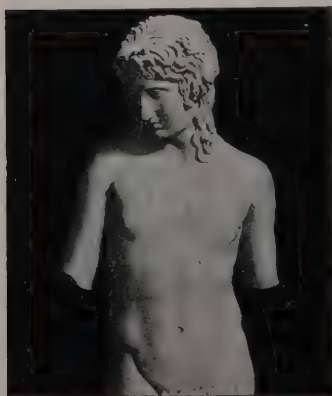
GALLERIA DELLE STATUE. *Museo Pio-Clementino.*

This part of the Vatican, originally a summer-house of Innocent VIII., built by A. POLLAIUOLO, consisted of six rooms and a chapel dedicated to St. John the Baptist decorated with paintings by MANTEGNA and PINTORICCHIO. Clement XIV., converted it into a museum which was later extended by Pius VI., who connected it with the rest of the Vatican galleries. In the work of adaptation the frescos by MANTEGNA were almost totally destroyed.

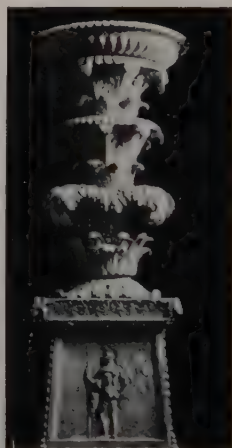


SLEEPING ARIADNE. 3rd century B. C.

Executed with masterly power. The gentle inclination of the head and the turn of the beautiful arm exhibit a charming picture of peaceful deep slumber.



EROS. After PRAXITELES.
Called "the Genius of the Vatican."



THE BARBERINI CANDELABRA.
Corinthian style.



WATER CARRIER.
Ancient sculpture.



VASE with reliefs
of Bacchanalian scenes.



CORTILE DEL BELVEDERE.

Designed by BRAMANTE, was originally a square court belonging to the Summer-house of Innocent VIII. It was altered in 1775 under Clement XIV.



HERMES (Mercury).
School of PRAXITELES.



APOLLO BELVEDERE.
Ascribed to LEOCARES.



VENUS or APHRODITE,
drying her hair.



THE PERSEUS. By CANOVA (1800).

The Apollo Belvedere was found near Rome at the end of the 15th century and was one of the first specimens of ancient sculpture placed in the Vatican. This most beautiful statue personifies the perfect ideal of youthful manliness, and is celebrated for its extraordinarily elegant and dignified attitude. The arms are restored and the god seems to have originally held the bow (or, probably the *Aegis*) in his left hand.

The famous group of the Laocoon discovered under Julius II. in 1506, was termed by Michelangelo a « miracle of art. » It is generally attributed to the Rhodian artists *Agasander, Athenodorus, and Polydorus*; but the date of the work is in dispute. The myth represented by the group is an episode of the Second Book of Virgil's *Æneid*, and describes the destruction of the Priest



LAOCOON. School of Rhodes (1st century B.C.).

Laocoon and of his sons by serpents. This fate befell Laocoon in his effort to forestall the destruction of the city of Troy. Michelangelo modestly refused to restore it, and the restoration of the missing arms was carried out by Montorsoli and Cornacchini.



TORSO BELVEDERE. By APOLLONIUS.

Supposed to represent the trunk of a seated Hercules, this piece was the favorite study of Michelangelo.



MUSEO CHIARAMONTI.

This valuable gallery, so called from its founder Pius VII. (Chiaramonti), was arranged by Canova. The corridor, divided into thirty compartments, is 155 yds. long and contains nearly 800 antique works of art: statues, bas-reliefs, busts, etc.



MINERVA (Giustiniani).
From a bronze, 5th cent. B. C.

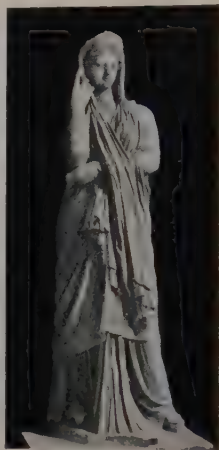


DEMOSTHENES.
From Polyeuctos' original.

of the popular assembly; he lived for months in a cave, engaged in constantly copying over again and again Thucydides' "History of the Peloponnesian War," in order to acquire a perfect mastery of the Greek language.

At 30 he began to obtain reputation as a public speaker, and his eloquence soon gained him the favour of the people. The influence he acquired he employed for the good of his country, and not for his own aggrandisement; he spent 15 years of his life in denunciation of Philip of Macedon, who

had resolved to subjugate Greece, pronouncing against him his immortal "Philipics."



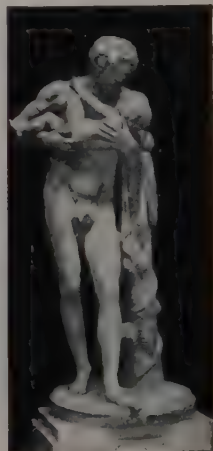
PUDICITIA.
2nd cent. B. C.



TYCHE. Fortuna.



THE BRACCIO NUOVO. *Side view.*
Designed by RAPHAEL STERN. A. D. 1817.



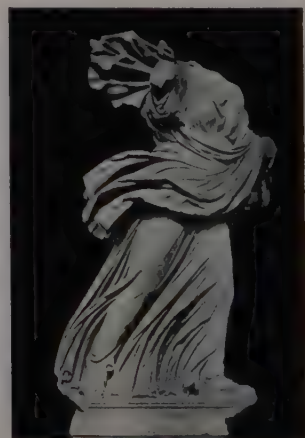
SILENUS and the infant Bacchus.



CARYATID. 5th cent. B. C.



ANCIENT WELL HEAD
with Bacchanalia scene.



NIOBE. *Attributed to SCOPAS.*



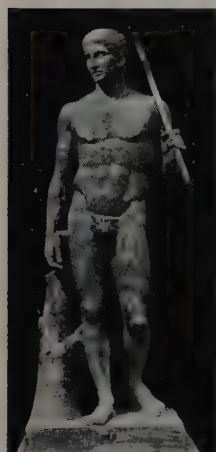
SATYR REPOSING.
After PRAXITELES.



THE EMPEROR AUGUSTUS.
Found in the Villa of Livia.



WOUNDED AMAZON.
From an original by POLYCLETUS.



DORYPHORUS.
*From a bronze
by POLYCLETUS.*



THE BRACCIO NUOVO.

This superb gallery expressly constructed to receive the marbles and works of art it contains, was added to the Museo Chiaramonti by Pius VII., in 1817-22 from designs by RAPHAEL STERN. Its magnificence, its sumptuousness may be likened to the famous buildings of ancient Rome. It is 77 yds. in length and 9 yds. wide and cost 2,500,000 francs.



APOXIOMENOS.
*From a bronze
by LYSIPPUS.*



THE NILE. Colossal group found near S. Maria sopra Minerva.

The sixteen playing children clambering over the river god are symbolic figures and allude to the sixteen cubits' depth to which the Nile annually rises to irrigate the country around.



ANCIENT SARCOPHAGUS
with Bacchanalia scene.

Bacchanalia games were celebrated in honour of Bacchus. They arose in Egypt and were brought into Greece about 1415 B. C. and called *Dionysia*.



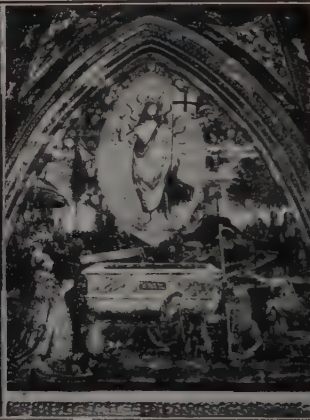
ROOM OF THE POPES.
Decorated by G. DA UDINE and P. DEL VAGA.



ROOM OF THE SEVEN LIBERAL ARTS.
Decorated by PINTORICCHIO.



Pope Alexander VI. (Borgia).



Resurrection of Christ.



St. Catherine (Lucrezia Borgia).

The « Apartment » consists of six rooms which were occupied by Alexander VI. (Borgia), and his family. Four of the rooms were decorated by Pintoricchio and his pupils with a series of frescoes of great magnificence. These pictures, a « wondrous conglomeration of elements sacred and profane, » still offer us interesting portraits of the notorious Pope Alexander, Lucrezia Borgia, and other such celebrities of that period. After the Pope's death, the place was vacated, the successive popes preferring the lighter rooms on the floor above. In 1889-97 Leo XIII. caused the rooms to be restored and opened them to the public.



ROOM OF THE CHURCH FESTIVALS.



ROOM OF THE LIVES OF THE SAINTS.

Decorated by PINTORICCHIO and his assistants 1492-94.

Judgment of Solomon.

Philosophy.

Astronomy.



The Fall.

Theology.

Punishment of Maccus.

CEILING OF THE STANZA DELLA SEGNATURA.

Poetry.

THE STANZE OF RAPHAEL, consist of a large saloon and four smaller halls corresponding to the four Borgia chambers which are immediately below them. In November of 1507 Pope Julius II vexed at being constantly reminded of Alexander VI. gave up the Borgia Apartment and decided to inhabit the suite of rooms now known as Raphael's Stanze. These rooms had been already partly decorated by painters of distinction, one of whom, Sodoma, was then at work on the ceiling of the Stanza della Segnatura (so named from the signing of pardons—Signature di Grazia—the granting of which was discussed here in the presence of the Pope). Sodoma was dismissed by Julius who handed over to Raphael the completion of the ceiling. The young artist (he was but 25 years old) achieved it with four medallions representing beautiful symbolical figures of the moral powers—Theology, Philosophy, Poetry and Justice. The Pope was so enchanted with the work that he assigned to Raphael the task of decorating the walls of the four rooms with frescoes. Raphael († 1520) did not, however, live to complete his task, and it was

finished by his pupils. The frescoes which he executed are large historical and symbolical compositions that embrace the whole of human knowledge,—they resume the different stages of development of the great artist's genius. In the *Stanza della Segnatura* (painted from 1508 to 1511), each of the four mural paintings is an illustration of the

subject presented by the symbolical figure on the ceiling. In the *Stanza di Eliodoro* (painted from 1512 to 1514), the mural paintings refer to the Divine assistance granted to the Church against her foes, and to the miraculous corroboration of her doctrines. In the *Stanza dell'Incendio* (painted in 1517), the subjects of the walls tell the story of the acts of Leo X. who had succeeded Julius II. In the *Sala di Costantino* (painted after 1520), the scenes are from the life of the Emperor Constantine, in which he figures as the champion of the church and the founder of her temporal Power. Here is depicted Constantine's Donation "of the city of Rome," to Pope Sylvester I.



STANZA DELLA SEGNATURA.

Showing The Disputa and Jurisprudence.

Raphael was an artist of great genius in whom painting attained its culminating point of historic and dramatic development. His unparalleled popularity was due to his faculty for adaptation and intelligent imitation which made his art the synthesis and quintessence of all that was most fascinating in Italian art.



STANZA DELLA SEGNATURA. Showing The School of Athens, and Parnassus.

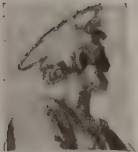


"LA DISPUTA" (Theology or Religion). Fresco by RAPHAEL. A. D. 1509.

This great picture is divided into two principal parts: the upper part represents the glory of Heaven, the lower an ideal assembly of all the Church Dignitaries on earth who took part in the controversies on the Sacrament of the Eucharist.

Above, in the centre, is the Saviour enthroned and attended by the Virgin and the Baptist. Over the Saviour appears the half-figure of God the Father in the act of benediction, and below Him the symbol of the Holy Ghost in the midst of angels bearing the books of the Evangelists. On each side of Christ, in a semicircle, sit majestically Apostles, Patriarchs and Saints; from left to right: St. Peter, Adam, St. John Evangelist, David and St. Lawrence, then St. George, St. Stephen, Moses, St. James, Abraham and St. Paul.

Below, in the centre, is a rich altar with the Host: the symbol of the bodily presence of the Saviour on earth. Right and left of this, are the defenders of the Faith,—popes, cardinals, bishops—discussing or studying in books the mystery of the Sacrament. The Four Fathers of the Latin Church are seated on either side of the altar: on the left is S. Gregory the Great, near him is S. Jerome, holding the Scriptures and sunk in dogmatic meditations (on his left stands S. Bernard who with extended arms points towards the Holy Sacrament). On the right of the altar is S. Ambrose, Bishop of Milan, who, with uplifted eyes, and an expression of ecstasy, appears to be lost in adoration of the mystery of the Holy Trinity; near him, is S. Augustine, with his book closed, dictating to a neophyte. Before S. Ambrose is Peter Lombard, the master of the sentences, standing and with his finger pointing up to the Holy Ghost; next to him is Duns Scotus, the subtle Scholastic. Behind S. Augustine is S. Thomas Aquinas, the great protagonist of the Dominicans; Pope Innocent III. and the seraphic S. Bonaventura, writing his Defences of the Council of Lyons. The pontiff standing on the first step represents Sixtus IV., behind whom are various poets and philosophers,—Dante, who dared to condemn more than one pope to hell-fire, and Savonarola, who was burned by order of a pope. Many other Disputers and Seekers after truth are grouped on the left of the composition. Among them are: Fra Angelico, Berengarius, Archdeacon of Angers, leaning on the balustrade and holding an open book, he turns his head and is fiercely arguing with a youth (Francesco Maria della Rovere?), who points towards the altar. The two mitred bishops are believed to be portraits of Perugino and Raphael himself, who in choosing his saints and theologians was guided, it is said, by the advice of such authorities as his friends Cardinals Bembo and Bibbiena.



S. Peter.



Moses.



Adam.



S. Stephen.



S. John.



S. George.



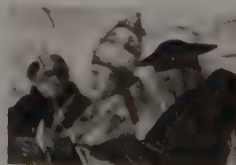
Fra Angelico.



Raphael.
Perugino.



S. Bernard.
S. Jerome.
S. Gregory.



S. Thomas.
Innocent III.
S. Bonaventura.



Dante.



Savonarola.



THE SCHOOL OF ATHENS (Philosophy or Knowledge). Fresco by RAPHAEL. A. D. 1510.

This composition, forming a pendant to the « Disputa » opposite, represents an imaginary assembly of all the philosophers of Asia and Greece and their scholars. Here Raphael has done away with the intervals of time and space which separated so many illustrious men, and presents them as contemporaries.

In a wide spacious hall conceived in the noble style of Bramante, with colossal statues of Apollo and Minerva on either side, the greatest minds of all ages and climes are brought together. A flight of four steps raises the more distant figures above the nearer groups. Among the former Plato and Aristotle, the princes in the realm of thought, stand together in the centre, as if disputing on their doctrines. Plato holds the « Timaeus » in one hand and with the other points to heaven,—an attitude significant of his system of speculative philosophy; while Aristotle, holding the « Ethics » with a calm gesture is pointing to the earth,—thereby implying that all true philosophy must be derived from investigation and experience. On each side of these masters is a row of attentive auditors. To the left is seen Socrates in argument with a group of five persons, to whom he explains in order (counting on his fingers) his principles and their conclusions. On the opposite side, others are engaged in conversation or in study. Lying upon the steps in front is Diogenes the Cynic, apparently unaware of the crowds around him. In the foreground to the left is the bald-headed Pythagoras, busily writing upon his knee, and behind him Empedocles; the youth in a white mantle is a portrait of Francesco Maria, Duke of Urbino, a nephew of Julius II.; the figure resting his foot on a marble block is said to be Anaxagoras, lastly, the man supporting his head with his left hand Heraclitus. In the group to the right is seen Archimedes (a portrait of Bramante) stooping and drawing a diagram with a compass; several pupils watch him, the different degrees of their intelligence being most strikingly represented. Behind them are Zoroaster (a portrait of Castiglione the author of the *Corlegiano*) and Ptolemy holding celestial and terrestrial globes; they turn towards two figures close to the edge of the picture which are portraits of Raphael and Sodoma. Earlier Art can show nothing in the least comparable to the varied arrangement of these figures.

Alcibiades.
Duke of Urbino.Socrates.
Anaxagoras.

Plato.

Aristotle.



"JURISPRUDENCE" or The Three Cardinal Virtues: Fortitude, Prudence, Temperance. Fresco by RAPHAEL.



CIVIL LAW: Justinian entrusts the Roman Code to Tribonian. By RAPHAEL.

The Pandects or Digest (fifty books) of the decisions, writings and opinions of the old Roman jurists, executed in A. D. 528-533 by direction of the Emperor Justinian, formed the leading compilation of the Roman civil law (*corpus juris civilis*). The original copy of the Pandects, discovered by the Pisans when they captured Amalfi in 1137, is now preserved in the Laurentian Library at Florence, the oldest Public Library to exist in Europe (see p. 238).



CANON LAW: Gregory IX. presenting the Decretals to a Jurist. By RAPHAEL.

This picture is in allusion to the claim of the Church to legislative authority. The Pope's face is a portrait of the reigning pontiff Julius II.; the cardinal to the left in front is Giovanni de' Medici (afterwards Leo X.), behind him, full face, is Alessandro Farnese (afterwards Paul III.). The decretals formed the second part of the canon law; being edicts and judicial replies of the Popes to cases submitted to them from time to time for adjudication.



POETRY. By RAPHAEL.

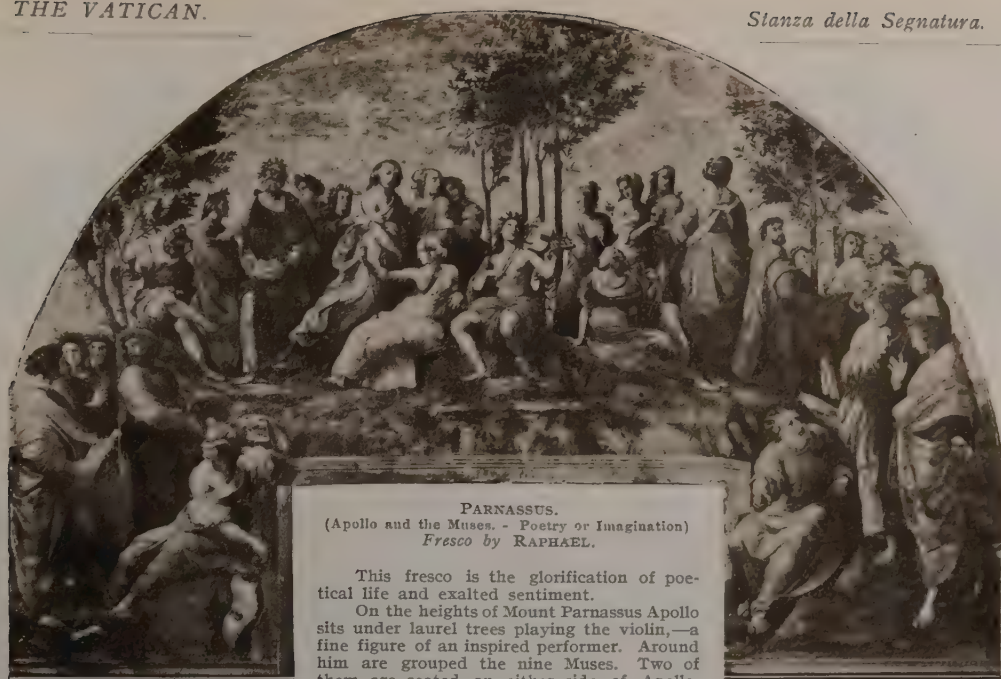
The most beautiful of the four medallions painted on the ceiling of the stanza della Segnatura is the Poetry, whose countenance expresses a sweet and serene inspiration. *Numine Afflatur*—inspired by the god, are the words inscribed on the tablets of the winged genii.



Alexander placing Homer's poems in the tomb of Achilles.



Augustus preventing Virgil's friends from burning the Æneid.



PARNASSUS.
(Apollo and the Muses. - Poetry or Imagination)
Fresco by RAPHAEL.

This fresco is the glorification of poetic life and exalted sentiment.

On the heights of Mount Parnassus Apollo sits under laurel trees playing the violin,—a fine figure of an inspired performer. Around him are grouped the nine Muses. Two of them are seated on either side of Apollo, the others stand about in the background.

Right and left of this central group are the poets of antiquity and of modern Italy, who have been fostered by the Muses. In the group to the left is the imposing figure of the blind Homer with upturned face, reciting verses, which a seated youth eagerly listens to and transcribes; behind him are Dante (in profile) and Virgil. Below are the Lyric poets: Alcæus, Corinne of Thebes, Petrarch and Anacreon, engaged in conversation, with the voluptuous figure of Sappho seated and holding a scroll on which her name is inscribed. The face of the latter is said to be a profile of the famous courtesan Imperia, who was loved by all the wealthiest and greatest men. Foremost in the group to the right of the window is Pindar, seated, speaking with an air of enthusiasm, while Horace and Ovid (?) listen to him with reverence; behind them is Sannazzaro, who wrote the *Arcadia* and sang the Virgin, and, higher up, Boccaccio and Terence, conversing, and Ariosto and Aristophanes halting.

Apollo is playing the violin, and this instrument is said to have been chosen out of compliment to Giacomo Sansecolo, a famous violinist and a friend of Raphael. The Muse sitting on the right of Apollo is identified as Calliope, holding on her knee the trumpet of Fame; this, again, is a profile of the celebrated Vittoria Colonna, Michelangelo's « holy flame »—the consolation and last joy of the noble old man. Behind Calliope are Melpomene with the mask of tragedy, Terpsichore and Polyhymnia embracing each other. The Muse Erato sits on the left of Apollo, and behind her are Clio, Thalia, Euterpe and Urania.

Consecrated to the revival of ancient literature, this picture breathes all the enthusiasm of the sublime years which characterized the golden age of the Renaissance in Rome. The composition is symmetrically arranged notwithstanding the unfavourable character of the space to be covered; the figures are treated with great freedom, and the impression conveyed is most pleasing.



Calliope.

Apollo.

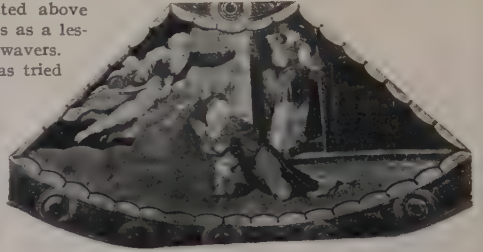
Erato.

The decoration of the Stanza della Segnatura was executed by Raphael in about three years, and that of the Stanza di Eliodoro in about two years. "The knowledge expressed in these frescoes is so thorough," writes Symonds, "that we wonder whether in his body lived again the soul of some accomplished sage."... "If, after estimating the range of thought revealed in these works, we next consider the labour of the mind involved in the distribution of so many multitudes of beautiful and august human figures, in the modelling of their drapery, the study of their expression, and their grouping into balanced compositions, we may form some notion of the magnitude of Raphael's performance."



THE SACRIFICE OF ISAAC.

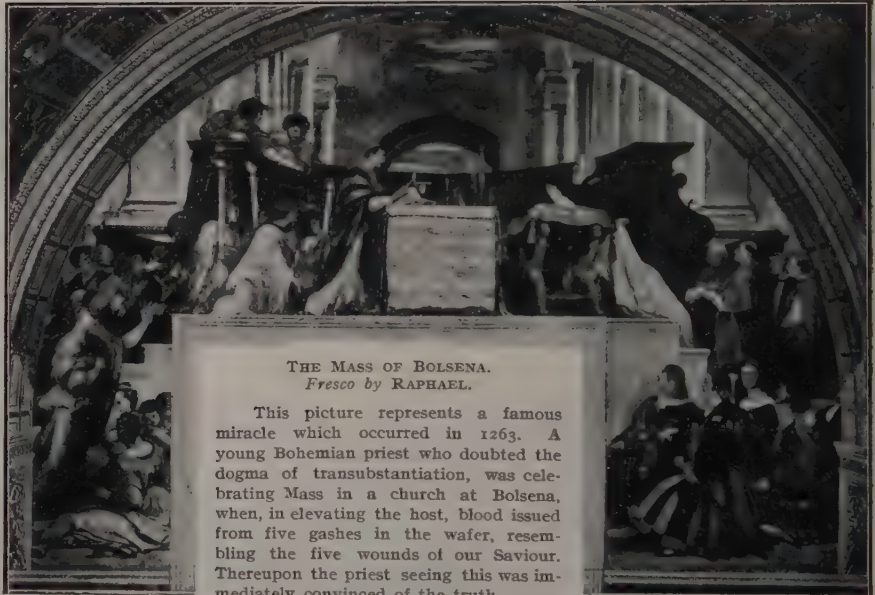
The *Sacrifice of Isaac* painted above the "Mass of Bolsena," stands as a lesson to those whose faith wavers. Abraham's faith in God was tried when the injunction came 'Offer up thy son.' Yet he did not attempt to object or intercede; he still retained his confidence that 'the everlasting covenant' could not fail... 'and Abraham stretched forth his hand, and took the



THE COVENANT OF ABRAHAM.

knife to slay his son.' It was enough; God required no more. His faith and duty had not been found wanting. *Scenes from the Old Testament painted by BALDASSARE PERUZZI on the ceiling of the Stanza di Eliodoro.*

The paintings in the *Stanza di Eliodoro* illustrate the triumphs of the Church over her enemies, and the miracles by which her power has been attained. The Miracle of Bolsena, officially recognized at the time by Pope Urban IV., vindicates the dogma of "transubstantiation:" —that the bread and wine of the Eucharist is, after consecration by a priest, converted mystically into the body and blood of Christ. This dogma was confirmed by the Council of Trent, in 1562, and is known (by Roman Catholics) as the doctrine of the Real Presence, the actual presence of Christ in the Eucharist.



THE MASS OF BOLSENA.
Fresco by RAPHAEL.

This picture represents a famous miracle which occurred in 1263. A young Bohemian priest who doubted the dogma of transubstantiation, was celebrating Mass in a church at Bolsena, when, in elevating the host, blood issued from five gashes in the wafer, resembling the five wounds of our Saviour. Thereupon the priest seeing this was immediately convinced of the truth.

In this fresco, the scene is laid in the choir of a church. The priest is gazing on the bleeding wafer with an expression of embarrassment, astonishment and shame. Opposite kneels Julius II. watching the priest, with an expression of reproof, and attended by two cardinals, one of whom is Raffaello Riario cousin of Julius II. (p. 211, 456). The miracle was officially recognized and the Feast of Corpus Domini was instituted, for which S. Thomas Aquinas composed the office. This picture illustrates the infallibility of the Church and the suppression of the schism by Julius II. (1512).



GROUP OF WOMEN AND CHILDREN.



POPE JULIUS II.



SWISS PAPAL GUARDS.

Among the spectators of the miracle are some admirable portraits. "This picture," writes Layard, "is remarkable not only for its well-connected composition, but for its highly characteristic forms; the courtly humility of the priests, the rude hardy forms of the Swiss, the various ways in which the people manifest their sympathy, and above all the *naïveté* of the chorister-boys and of the youths who look over the inclosure of the choir; all this is connected satisfactorily and naturally with the two principal personages."

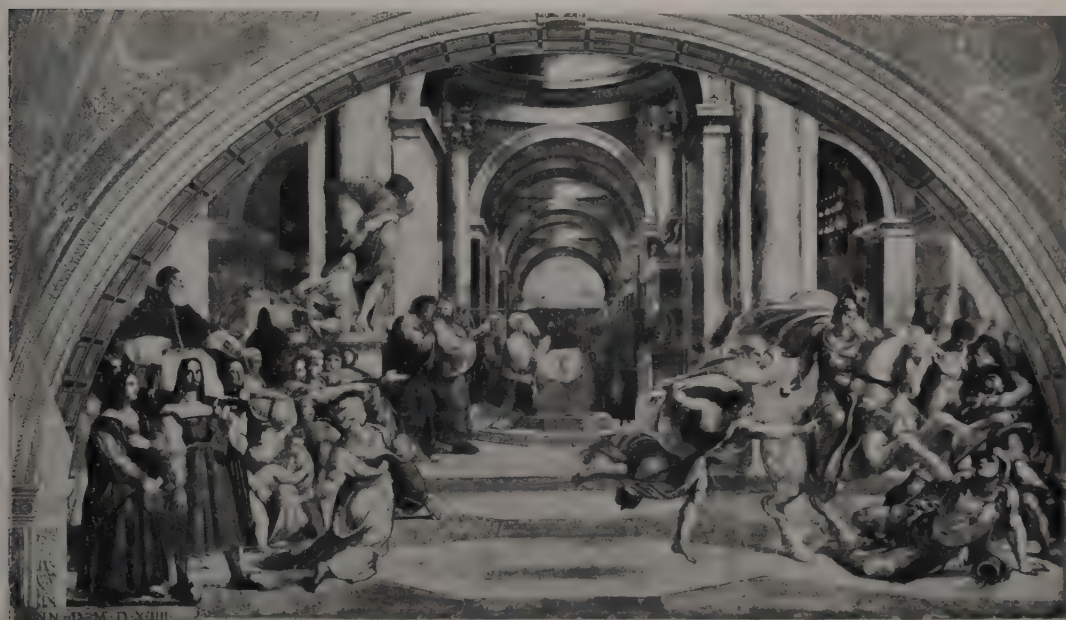
Jacob's Vision represents a flattering allusion to the promises of the reign of Leo X. and to the destinies of the Medicean House. "And Jacob, while he slept, had a vision... a ladder set upon the earth and the top of it reached to heaven: and the angels of God ascending and descending on it... and the Lord stood at the top, and said I am the Lord

I am the Lord

JACOB'S VISION.

MOSES AT THE BURNING BUSH.

God... the land whereon thou liest, to thee will I give it and to thy seed, which should be numerous as 'the dust of the earth'." *Scenes from the Old Testament painted by BALDASSARE PERUZZI on the ceiling of the Stanza di Eliodoro.*



MIRACULOUS EXPULSION OF HELIODORUS FROM THE TEMPLE. *Fresco by RAPHAEL.*

The story which forms the basis of this picture is told in the Apocrypha (Maccab. ii. 2). Money belonging to widows and orphans, was stored in the Temple of Jerusalem; on this treasure Seleucus, King of Asia, designed to lay hands and dispatched Heliodorus, his treasurer, to Jerusalem to accomplish this profanation. But while Heliodorus and his men were in the temple and about to carry off their plunder "there appeared unto them a heavenly horseman in golden armour, and he ran fiercely and smote at Heliodorus who fell suddenly to the ground, and was compassed with great darkness."

In this composition Raphael has represented the successive incidents of the story in one picture; the scene being laid in the vestibule of the temple, which is seen at the back. On the right, beneath the fiery horse whose terrible rider is followed by two celestial emissaries rushing impetuously through the air and armed with scourges, the sacrilegious Heliodorus lies prostrate on the ground, while his companions attempt to carry off the booty. In the background, Onias, the high priest, is seen praying at the altar for the divine interposition. To the left are amazed spectators and, huddled together, the widows and orphans who were to have received the money; here, in the foreground, appears the figure of Julius II. carried on his *sedia gestatoria*, beholding the miracle. The foremost of the two chair-bearers is thought to be a portrait of the celebrated engraver Marcantonio Raimondi.

The picture, remarkable for its vigour of expression, is an allusion to Julius II.'s success in liberating the States of the Church from foreign enemies, and his efforts to protect Italy from the invasions of the French.



HELIODORUS.



ATTILA REPULSED FROM ROME BY POPE LEO I. *Fresco by RAPHAEL.*

The invasion of Italy in the year 452 by Attila, King of the Huns, forms the subject of this picture.

The barbarian King in the midst of his cavalry shrinks back in horror at the miraculous apparition in the heavens of St. Peter and St. Paul, each sword in hand, who warn back the invaders. The Apostles are enveloped in a brilliant light, visible only to Attila and his Huns; the latter struck with terror and thrown into confusion are already retreating. In the distance are seen the flying standards of the barbarian host, trumpeters and burning villages. On the left of the picture the Pope advances on a white mule followed by his court. The Pope's features are those of Leo X. (he is represented twice and may also be recognized as one of the attendant cardinals), the priest bearing the cross is said to be a portrait of Raphael himself, while his old master Perugino, riding a white horse accompanies him as mace-bearer.

In this composition Raphael has transferred the scene where the event actually took place (see p. 405) to the vicinity of Rome. The contrast between the papal group and the disorderly army of the Huns is emphasized by the calm confidence of the Pope. «The great processional cross,» writes Cruickshank, «is opposed to the spears and banners of the Huns. It is the victory of the spiritual over the temporal power, and the ruins of ancient Rome in the background suggest the triumph of Christianity over Paganism.»

This picture is an allusion to the retreat of the French after the Battle of Ravenna in 1512, at which Leo X., then a cardinal was serving as legate with the army. Attila represents Louis XII. of France.



MURAL DECORATION.



ATTILA, KING OF THE HUNS.

ATTILA, the "Scourge of God," the murderer of men, the devastator whose very war-horse left a trail where no grass ever grew again, ravaged Europe and inspired terror everywhere. In the year 452 he collected a vast army and swept down like a typhoon upon Italy. His intention was of assailing Rome, but first he began by devastating and pillaging the northern provinces, extorting heavy tribute to reward his Huns. Aquileia, Padua, Vicenza, Verona, Bergamo were either burnt to the ground or sacked; the citizens were powerless and panic prevailed everywhere, when suddenly, to the astonishment of all Europe, Attila retreated with his army over the Alps and marched into Pannonia. He died shortly after his arrival there of an uncommon effusion of blood on the day of his nuptials with a maiden named Ildico, the last of his numerous wives. His body was enclosed within three coffins, of gold, of silver and of iron, and immense treasures,—the spoils of nations—were thrown into his grave, which was dug by captives who, it is said, were afterwards inhumanly killed, lest they should reveal the spot.



DELIVERANCE OF ST. PETER FROM PRISON. *Fresco by RAPHAEL.*



CEILING DECORATION.

This fresco, remarkable for its contrasting effects of light, is divided in three parts, and, according to the story, represents how Peter lay in prison and was called by an angel at night; how, still dreaming, he went out accompanied by the angel, and how the watch was roused when his flight was discovered.

In the centre is the dungeon where the angel is seen awakening the Apostle who, with hands folded as in prayer, sits asleep between two slumbering watchmen. The angel, in a glory, bends down to him, lays a hand on his shoulder and points with the other towards the door. *On the right* the angel is leading Peter away, while the guards sleep on the steps. Here again the light proceeds from the angel,—‘an incomparable type of a swiftly-moving guiding force’—while the Apostle with widely opened eyes walks away like a dreamer. *On the left* a soldier with a lighted torch rouses his comrades to help search for their prisoner.

This picture, one of Raphael's most admirable compositions, is in allusion to the captivity of Cardinal Giovanni de' Medici (before he was elected Pope Leo X.) after the Battle of Ravenna (1512), where he was taken prisoner by the French. However, while the French retreated towards Milan he managed to escape, while the army was crossing the Po, and with his brother Giuliano returned to Florence.



CARVED DOOR.

The carved interlaced diamond rings on the door represent the private crest of Lorenzo de' Medici, father of Leo X.



STANZA DI ELIODORO. Showing "The Liberation of Peter."

The mural paintings in this room were almost entirely executed by Raphael in 1512-14. The decoration of the ceiling is the work of Baldassare Peruzzi.

The paintings in the Stanza dell'Incendio were executed in 1517 from Raphael's designs; they represent scenes from the reigns of Leo III. and Leo IV. The scenes, however, were designed in allusion to episodes in the history of the then reigning pontiff Leo X. The ceiling was decorated by Perugino, master of Raphael.

The principal fresco here, the *Conflagration of the Borgo* (which gave the name to this room), represents a fire which occurred in the Leonine City in the year 847, miraculously extinguished by Pope Leo IV. with the sign of the Cross. The traditional incident is represented in the background where the flames are seen threatening the old church of St. Peter (cfr. p. 407). On the loggia is Leo IV. surrounded by church

dignitaries; on the steps below is seen a crowd of excited people, some kneeling in prayer, others gesticulating violently. In the foreground are groups exhibiting the terrors of a conflagration: distracted mothers and their children imploring succour, women carrying water to assist men who endeavour to extinguish the flames, a youth is letting himself down from a wall, while a woman prepares to drop her baby to a man below. On the left is seen Aeneas carrying off his father Anchises, followed by his wife Creusa and their child Ascanius.

This fresco is intended to refer to the success of the conference at Bologna in 1515 (see below). The Pope thought that he had by a diplomatic miracle extinguished the conflagration that was then threatening Europe.



THE CONFLAGRATION OF THE BORGO.



THE BATTLE OF OSTIA.



THE CORONATION OF CHARLEMAGNE IN ST. PETER'S. A. D. 800.

The historical event which forms the basis of this picture is the naval victory at Ostia, obtained by the allied fleets of Pope Leo IV. and the towns of Naples and Amalfi, over the Saracens in the year 846. A storm brought in answer to the prayers of the Pope, destroyed the Saracen fleet. The Pope is represented as Leo X., the cardinals behind him are portraits of Giulio de' Medici (afterwards Clement VII.) and Bibbiena (an admirer of Raphael). The fresco is in allusion to the crusade against the Turks proclaimed by Pope Leo X.



OATH OF LEO III.

This event took place two days before the coronation of Charlemagne. The Pope stands at the altar, and with his hands on the gospels is clearing himself on oath of the calumnies of his enemies. On the left of the picture is Charlemagne (standing, his back turned to the spectator) who, not being yet crowned emperor, is dressed as a Roman Patrician, with a gold chain on his shoulders.

On Christmas day at the celebration of Mass in old St. Peter's Pope Leo III. placed a golden crown on Charlemagne's head. (Charles had already visited Rome in 774. On this occasion the momentous ceremony of the Donation likewise took place in St. Peter's, where Charles confirmed and extended the older Donation made to the Holy See by his father King Pipin). In the picture the Pope has the features of Leo X., and the emperor those of Francis I. The picture is intended to refer to the meeting of Leo X. and Francis I. at Bologna in 1515.



SALA DI COSTANTINO.



Clemency. *Attrib. to Raphael.*

The paintings in this room were executed under Clement VII. (Giulio de' Medici), after the death of Raphael who had made preliminary sketches for some of the representations. They are illustrative of the establishment of the Church.



BATTLE OF CONSTANTINE AGAINST MAXENTIUS AT PONTE MOLLE. *By GIULIO ROMANO.*

The scene is laid on the left bank of the Tiber, with Ponte Molle on the right. In the center the emperor Constantine is advancing victoriously, with a spear levelled at Maxentius who is sinking in the Tiber. This grand composition, designed by RAPHAEL and executed after his death, is nearly eighteen feet in length.



Constantine's address to his soldiers regarding the appearance of the Cross. *By G. ROMANO.*



Constantine's donation of Rome to Pope Sylvester I.
By RAFFAELLO DAL COLLE. (See also p. 419).

Destruction of Pharaoh in the Red Sea.



Separation of light from darkness.



Moses strikes the rock for water.

Moses at the burning bush.



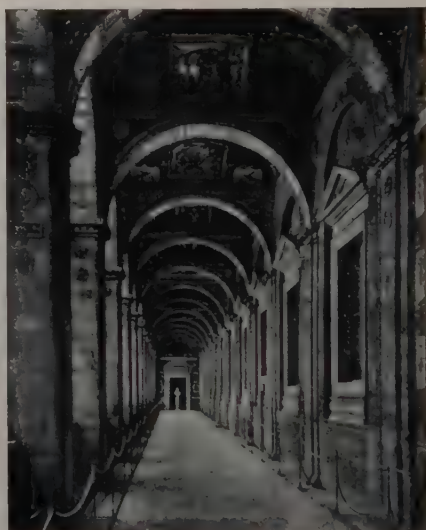
The Temptation (The Fall).



Expulsion from Paradise.



Abraham and the three angels.



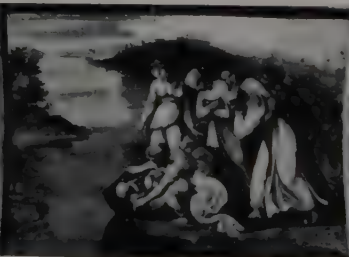
RAFAEL'S LOGGE, decorated in 1517-19 by pupils of Raphael from his designs. The vaulting of each of the 13 bays contains four Biblical scenes, which are popularly known as *Raphael's Bible*.



Painted decoration and stucco mouldings.



Jacob and Rachel at the well.



Finding of Moses.



Solomon's Judgment.



ST. STEPHEN PREACHING TO THE PEOPLE.

ST. STEPHEN BEFORE THE COUNCIL.

Fresco by FRA ANGELICO DA FIESOLE. A. D. 1450.

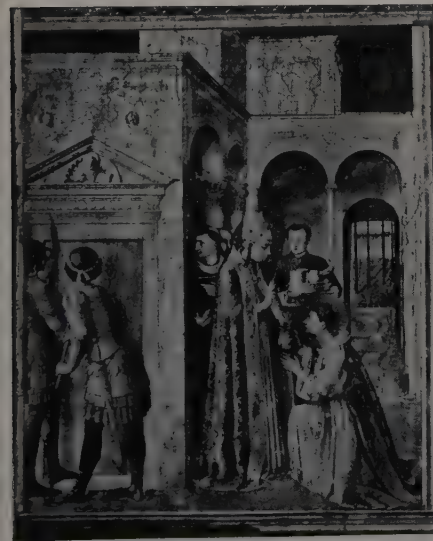
One of the gems of the Vatican is the chapel of Pope Nicholas V., decorated by Fra Angelico about 1450. The frescoes arranged in two series on the three walls of the chapel illustrate the life and martyrdom of SS. Lawrence and Stephen. On the upper part of the walls are represented the following scenes: 1. Stephen ordained deacon by S. Peter; 2. Stephen distributes the alms of the Church to the widows and the orphans; 3. He preaches to the people; 4. He is brought before the council at

Jerusalem; 5. He is dragged away to his martyrdom; 6. He is stoned to death.

On the lower part of the walls: 1. S. Lawrence ordained deacon by Sixtus II.; 2. The same pope about to be led away to prison for refusing to give up the treasures of the Church to the prefect Decius, delivers them to S. Lawrence, commanding him to distribute them among the poor; 3. Distribution of the treasures; 4. The saint is arraigned before the prefect and is condemned to be broiled alive; 5. He converts his gaoler; 6. Martyrdom of S. Lawrence.

In these remarkable frescoes Fra Angelico, then in his 61st year, not only displayed a

vigour equal, but superior, to that of his youth. The composition is for the most part admirable throughout the series; the draperies are noble and dignified; the architecture in the backgrounds is in the richest Cinquecento style. Although in immediate proximity to the famous Stanzas painted by Raphael, nevertheless these frescoes, in virtue of their air of perfect devotion and calm contemplative worship, excite the enthusiasm of all true admirers of Christian art.



ST. LAWRENCE receives the Church's treasures.



ST. LAWRENCE distributing the Church's treasures.

Photo ALINARI, ANDERSON, BROGLI.

Among the treasures of the Vatican, Raphael's Tapestries are not the least important. They are nine in number and are displayed (together with another series) in the *Galleria degli Arazzi*.

In the years 1515-16, Raphael made ten designs or cartoons for tapestries which Leo X. intended to hang on the lower, unpainted part of the walls in the Sistine Chapel. The tapestries from these cartoons were executed at Brussels, under the direction of Bernard van Orley, a pupil of Raphael, who had returned to his native country, and they were used for the first time in the Sistine Chapel on December 26th 1519, when they excited widespread enthusiasm. After that, the tapestries suffered many vicissitudes. During the Sack of Rome (1527), they were carried off and seriously injured, but some twenty years later found



THE MIRACULOUS
DRAUGHT OF FISHES.

their way back to the Vatican. In 1793, they were again carried off by the French and were sold to a Genoese Jew who burned one of them for the purpose of extracting the gold and silver threads used in the weaving. The experiment, fortunately, was not successful and in 1808 the remainder were repurchased by Pius VII. They are now sadly dilapidated, but the beauty of their execution and the compositions are among the marvels of our art. The subjects of the principal scenes were chosen from the lives of the Apostles Peter and Paul, the joint founders of the Roman Church. The decorations on the side borders represent allegories of the Virtues, the Seasons, the Fates, the Constellations, etc. The bronze colour borders below the tapestries that deal with St. Peter illustrate events in the life of Leo X. until his election to the



THE DEATH OF ANANIAS.

pontificate; those below the St. Paul tapestries represent further incidents in the life of that apostle. All these decorations were designed by Giovanni da Udine, Raphael's pupil.

The principal scenes are: Christ giving the keys to St. Peter—«Feed my Lambs.» The Healing of the Lame Man. Sacrifice at Lystra. St. Paul preaching at Athens. The Death of Ananias. Conversion of St. Paul. The Miraculous draught of Fishes. St. Paul in prison at Philippi. The Blinding of Elymas.

The original cartoons themselves remained at Brussels, serving as models for several series. Seven of these were seen in the manufactory in 1630 by Rubens, who recognized their worth, and effected their purchase for King Charles I. of England; they are now exhibited in the South Kensington Museum, the others have disappeared.



ST. PAUL PREACHING AT ATHENS.



VIEW OF THE SISTINE CHAPEL.

This magnificent chapel, in itself as large as a church, was erected by GIOVANNI DE' DOLCI, under Sixtus IV., in 1473, whence its name of *Sistine*. BOTTICELLI, PERUGINO, Signorelli, Roselli, Pintoricchio, Ghirlandaio and other famous Florentine masters in 1482 executed a series of beautiful frescoes on the upper part of the long walls. In 1508, Julius II., nephew of Sixtus IV., entreated MICHELANGELO to decorate the ceiling, which was completed in the fall of 1512. Nearly twenty years later, Clement VII. again requested Michelangelo, then in his sixtieth year, to paint on the altar wall the celebrated « Last Judgment. » This occupied the great master for eight years, and was finished in 1541 under Paul III. The sculptured white marble screens and the handsome singing gallery are the work of MINO DA FIESOLE. The pavement is of Cosmatesque mosaic. The altar, where only the pope officiates, is beautifully inlaid with mother-of-pearl.



THE LAST JUDGMENT. Painted by MICHELANGELO. A. D. 1534-41.

This vast painting measuring about 66 ft. in height and 33 ft. in width is the largest and most comprehensive in the world. At first sight it appears confused and intricate, but careful study will enable the spectator to appreciate the mathematical severity of the composition which is divided horizontally into four bands or planes of grouping.

1) On the top, in the semicircular compartments, are groups of angels bearing the instruments of the Passion.
 2) Immediately below, in the centre, Christ as Judge with the Virgin on his right while on his left the saints and martyrs hold up the symbols and instruments of their martyrdom: St. Peter showing the keys, St. Lawrence with the gridiron, St. Bartholomew with his skin and the knife with which he was flayed, St. Catherine with the wheel, St. Sebastian with the arrows, saints showing the crosses upon which they suffered martyrdom. On the opposite side (to the right of Christ) Adam and Abel, groups of women witnessing the resurrection and symbolising the final scope of the human race.

3) In the centre, the seven angels of the Apocalypse sounding the trumpets to awaken the dead, while other angels show to the damned the books of Judgment; on the right the condemned ones are delivered to the fury of the demons, on the left group of figures ascending more or less rapidly (according to the weight of their sins) to present themselves to the High Judge.

4) In the lowest division, on the left the dead emerging from their graves shake off their shrouds and resume their human form, on the right Charon with his boat having reached Hell is striking down the rebellious with his oar. The latter are awaited by the judge Minos, whose face is a portrait of Biagio da Cesena, master of the ceremonies to Paul III. He had censured the picture on account of the nudity of the figures, and Michelangelo revenged himself by painting him with an ass's ears and a serpent round his body amongst the condemned.

The ceiling of the Sistine Chapel is considered Michelangelo's masterpiece and the most powerful piece of painting in existence. When the despotic Pope Julius II. ordered the master to paint the Sistine Chapel, Michelangelo at first rebelled, saying he was a sculptor not a painter, but once inspired with the idea he entered into it with enthusiasm. Unversed as he was in fresco painting and being diffident of his powers in this new department of art, he summoned some of the best painters from Florence to execute the frescoes from his cartoons; Michelangelo, however, was not satisfied with their performances, and having mastered their secret, dismissed them, obliterated what they had done and shut himself all alone in the chapel to begin work.

He commenced the frescoes on May 10th 1508 and worked on them earnestly for four years. His scheme was to give an epitome of the events recorded in the book of Genesis regarding the expectance and the preparation for Christ's coming.

The ceiling of the chapel forms in its section a flattened arch; the central, narrow, oblong portion, a flat surface. In order to avoid confusion and subject to a certain order the different scenes and the multitude of figures (over two hundred) which he intended to create, Michelangelo invented an imaginative structure with cornices in bronze and marble, vertical pilasters adorned with bas-reliefs, and an entablature on which appears to rest the vaulting which forms nine sections devoted to the Biblical scenes. On the lower part of this vaulting runs the great series of seated Prophets and Sibyls, colossal figures of wonderful beauty, dignified and full of individual character. In the pointed arches and lunettes he painted the ancestors of the Virgin in calm expectation; in the four corners of the ceiling, scenes in the history of the people of Israel. Lastly, he placed a great number of nude decorative figures, in grey, bronze or bright colour, in the empty spaces of the framework to support the architectural forms and connect the whole. These figures of youths, symbols of human force and vitality, are among the most striking examples of Michelangelo's art.

In viewing this stupendous undertaking the spectator will readily observe that the combined genius of an architect, sculptor and painter was required to produce a result so admirable.

ZACHERIAS.

David, Goliath.

Joel

Zorobabel

ERITHRAEA

Ozias

EZECHIEL

Roboam

PERSICA

Galmon

HIEMAS

Punishment of Aman.



JONAS.

THE CEILING. Painted by MICHELANGELO. A. D. 1508-12.

Judith, Holofernes.

DELPHICA

Jonas

ESAIAS

Ezechias

CUMEA

ASA

DANIEL

Jesse

LIBICA

The brazen serpent.

Ceiling :
Centre pictures.

Intoxication
of Noah.

The
Great Flood.

The Sacrifice
of Noah.

The
Fall, Expulsion
from Paradise.

God creates Eve.

God creates
Adam.

God hovering
over the waters.

God creates
sun and moon.

God separates
light from
darkness.

"And the Lord
sent fiery ser-
pents.... and
much people of
Israel died... And
Moses made a
serpent of
brass... and those
who beheld the
serpent of brass,
lived." Numbers
xxi.



THE ERYTHREAN SIBYL.



THE PROPHET JEREMIAH.



THE PROPHET ISAIAH.



Above: The Temptation. The Expulsion from Paradise.
Centre: God creates Eve, who bows herself to the Almighty.
Below: The Creation of Man.



DRUNKENNESS OF NOAH.



SACRIFICE OF NOAH.





THE PROPHET DANIEL.



THE LIBYAN SIBYL.



THE DELPHIC SIBYL.



THE FLOOD. *Detail of the ceiling.*

On the left, the unfortunates take refuge on a hill emerging above the waters in an effort to save themselves together with their children. On the right, some of the unlucky ones have improvised a tent near a tree. In the center, others are piling up into a boat which soon will be swallowed up by the waves. In the distance Noah's ark.



FIGURE OF A SLAVE.



JUDITH AND HOLOFERNES.
Detail of the ceiling.



FIGURE OF A SLAVE.

The youths beneath the central panels of the ceiling are perhaps the most beautiful creations of the great master.

Left wall: EVENTS IN THE LIFE OF MOSES.

Right wall: EVENTS IN THE LIFE OF CHRIST.



Moses with his wife journeying to Egypt;
Circumcision of their infant son. By PERUGINO.
Typifying the institution of the monotheistic Church.



Baptism of Christ. By PINTORICCHIO.
Typifying the office of entrance into the Christian Church.



Moses slaying the Egyptian; Driving away the Shepherds;
Watering the Flocks of Jethro; The Burning Bush. By BOTTICELLI.
Typifying the ministry of Moses as leader of the people.



Sacrifices in cleansing a leper; Christ's temptation.
By BOTTICELLI.
Typifying the ministry of Christ.



Pharaoh's destruction in the Red Sea. By PIERO DI COSIMO.

Typifying the deliverance of God's Church from the bondage of false doctrines, heresies, and schisms.



Calling of the Apostles at the Sea of Galilee. By D. GHIRLANDAIO.

The wall paintings in the Sistine Chapel were executed under the direction of Botticelli. In accordance with the then prevailing point of view, the acts of Moses, the forerunner of Christianity, are represented as symbolically parallel to those of Christ, its founder and head.

ROME — THE VATICAN. *Sistine Chapel.*

Left wall: EVENTS IN THE LIFE OF MOSES.

Right wall: EVENTS IN THE LIFE OF CHRIST.



Moses receives the law.

Worship of the Golden Calf.

Frescoes by COSIMO ROSSELLI typifying the divine laws of the Institution.



Sermon on the Mount.

Cure of the leper.



Punishment of Korah, Dathan and Abiram. By BOTTICELLI.

Typifying the divine institution of the priesthood and subsequent punishment on its violation.



Christ giving the keys to St. Peter. By PERUGINO.



Publication of the Law and death of Moses. By SIGNORELLI.



The Last Supper. Fresco by COSIMO ROSSELLI.

Six frescoes are on each side of the Chapel; many of them contain several episodes. The Old Testament scenes of promise on the left, are in every instance faced by corresponding scenes of fulfilment from the New Testament which embody the same idea.



ANGELS PLAYING. *Frescoes by MELOZZO DA FORLÌ (1438-1494).*



CORONATION OF THE VIRGIN.
By Giulio Romano and Francesco Penni.



SIXTUS IV. RECEIVING PLATINA. *Fresco by MELOZZO DA FORLÌ.*

Melozzo's fresco representing Sixtus IV. receiving Platina is one of the most interesting pieces of portraiture for it gives the likenesses of an important historical family. Near the Pope stand two of his nephews—Pietro Riario on the right of the papal chair, and facing him is Giuliano Della Rovere (afterwards Pope Julius II.). In the centre is the kneeling figure of Platina, Librarian of the Vatican, and the historian of the Popes. His face is that of a scholar; the finely-cut mouth, and abnormally square jaw denote the power of his will. Behind the librarian stand two other nephews of the Pope—Cardinal Giovanni Della Rovere and Girolamo Riario, who became celebrated in connection with the conspiracy of the Pazzi (p. 211).

These personages are treated with a master hand and the beauty of the picture is enhanced by the architectural background.



MADONNA ENTHRONED.
Painted by PERUGINO. A. D. 1495.



ENTOMBMENT.
By CARAVAGGIO (1569-1609).



COMMUNION OF ST. JEROME.
By DOMENICHINO (1581-1621).



THE MADONNA DI FOLIGNO.
By RAPHAEL. A. D. 1512.

This picture was painted for Sigismondo Conti, secretary of Julius II., as a votive offering in gratitude of his escape during a bombardment of Foligno. In the distance is a view of Foligno, into which a bomb falls; to the right St. Jerome presents Conti to the Madonna; to the left St. Francis of Assisi and John the Baptist.



THE TRANSFIGURATION.
By RAPHAEL and GIULIO ROMANO.

This is Raphael's last great work. It was left unfinished at the time of his death and completed about 1522. The composition and the upper part of the picture are by Raphael's own hand; the lower part was executed by Francesco Penni and Giulio Romano. Above is Christ hovering between Moses (left) and Elias; Peter, James and John prostrate on the ground, hide their eyes from the dazzling light. Below are the other apostles who are being requested to heal a boy possessed of a devil.



MADONNA OF S. NICCOLÒ DE' FRARI.
By TITIAN. A. D. 1523.



MYSTIC MARRIAGE OF ST. CATHERINE.
By MURILLO.

Photo ALINARI, ANDERSON, BROGI.



SACRED AND PROFANE LOVE. (*Amor Sacro e Profano* or *Earthly and Heavenly Love*). By TITIAN. (ca. 1515).

This exquisite allegorical picture in which the influence of Giorgione may be traced, is one of the most fascinating of Titian's early productions. The name by which it is now known does not explain its symbolism very clearly; possibly it represents Venus persuading Helen to listen to Paris, or, Helen inducing Medea to follow Jason... "The charm of such works," writes Vernon Lee, "is that they are never explicit; they tell us, like music, deep secrets, which we feel but cannot translate into words." The superb nude figure holding aloft a burning lamp is meant for Heavenly Love.



APOLLO AND DAPHNE.
By BERNINI (1616).



PRINCESS PAULINE BORGHESI sister of Napoleon I., as *Venus Victrix*.
By CANOVA (1757-1822).



DAVID.
By BERNINI.



VIEW OF THE CASINO OF THE VILLA BORGHESI.

The Borghese Gallery is located in the Casino of the Villa Borghese. The building was formerly used as a summer residence by Cardinal Scipio Borghese. It now contains a collection of sculptures and an important picture gallery.



THE GREAT HALL. (*Salone*).



THE ENTOMBMENT. By RAPHAEL.

Painted at Perugia in A. D. 1507 when Raphael was only twenty-four years of age. The execution is extremely beautiful, the action powerful, the expression of the heads and the modelling of Christ's body are perfect.



THE CHASE OF DIANA. By DOMENICHINO (1581-1641).

This is one of the famous works of the master; full of charm and with plenty of animation everywhere. It represents Diana and her Nymphs enjoying themselves — some of the maidens are shooting at a mark, others are bathing, while others are racing or wrestling. The goddess herself with her arms raised is in the act of applauding.



MADONNA AND CHILD.
By CARLO DOLCI.



CUMÆAN SIBYL.
By DOMENICHINO.



VENUS.
By FRANCIABIGIO.



DANAË WITH CUPIDS SHARPENING THEIR ARROWS.
By CORREGGIO (ANTONIO ALLEGRI).



EDUCATION OF CUPID. (Venus blind-folding Cupid).
Painted by TITIAN about 1565.



1. Venus pointing out Psyche to Cupid with contempt directing him to plunge her into an unworthy passion.



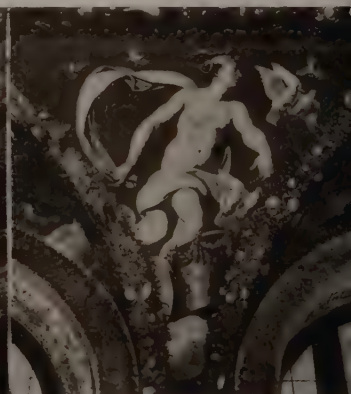
10. THE BANQUET by which the gods celebrate the marriage of Psyche.



2. Cupid showing Psyche to the Graces.



3. Venus, Ceres and Juno.



4. Venus ascending to Olympus.

The *Galatea* (in a saloon adjoining the entrance hall), was executed by RAPHAEL himself in 1514. The «goddess of the sea» is borne over the waves in a shell; tritons and sea-nymphs sport joyously around her while Cupid discharge their arrows from above. 'The utmost sweetness, the most ardent sense of pleasure, breathe from the work; everything lives, feels, vibrates with enjoyment.'

While working at this picture Raphael is reported as saying: that he could do nothing with models, but relied on the idea of beauty which occurred to him spontaneously.



THE GALATEA. By RAPHAEL.

The «FARNESINA», built in 1508-1511, was the gay summer residence of the Papal banker Agostino Chigi, an enthusiastic admirer of art and patron of Raphael. On the ceiling of a large hall which serves for vestibule there are twelve fascinating frescoes displaying the famous fable of Cupid and Psyche in a light and airy series, most graceful in conception and treatment. The whole composition was designed and begun by RAPHAEL in 1517, and then executed by his pupils *Giulio Romano*, *Francesco Penni* and *Giovanni da Udine*. On the flat part of the ceiling two large pictures represent the Council of the Gods, who decide the dispute between Venus and Cupid, and the Marriage of Psyche; the accessory subjects, illustrative of the incidents in the fable, are distributed in the pendentives. Raphael was indebted for his version of the myth to the famous work of Apuleius, much read during the Renaissance period, and which may be briefly recounted as follows: A certain king has three daughters, of whom, Psyche the youngest, excited by her beauty the jealousy and envy of Venus. In order to avenge herself, the goddess bids her son Cupid to inspire Psyche with a love for the most contemptible of all men: but Cupid is so stricken with her beauty that he becomes enamoured of her and shows her to the Graces. He visits her by night only, warning her to repress her curiosity as to his appearance. But instigated by her envious sisters, Psyche disobeys the injunction. While Cupid sleeps she lights a lamp and looks upon him, and, to her amazement, beholds the most handsome and lovely of the gods. In the excitement of joy and fear, a drop of heated oil falls from her lamp on his shoulder and awakens her lover, who upbraids her for her mistrust and quits her in anger.



9. COUNCIL OF THE GODS before whom Venus and Cupid plead their causes.



8. Mercury carrying Psyche to Olympus where she will become immortal and be reunited with Cupid for ever.



5. Venus complaining to Jupiter.



6. Mercury flying in search of Psyche.



7. Psyche presenting Venus with the box of Proserpine.

Psyche left alone wanders about filled with despair. Venus in the meantime informed of her son's attachment, imprisons him, and seeks assistance from Ceres and Juno to find Psyche, but they refuse to aid her. She then goes to complain to Jupiter, imploring him to send Mercury to her assistance. Jupiter listens to her prayer and sends forth Mercury to seek for Psyche, whom Venus now ill-treats in every conceivable manner, imposing upon her the hardest and most humiliating labours. Finally she is ordered to bring Proserpina's casket from the infernal regions, and even this, with the invisible assistance of Cupid, she succeeds in accomplishing. Cupid, escaped from captivity, begs Jupiter to grant him Psyche. Jupiter embraces the irresistible infant and commands Mercury to summon the gods to deliberate and to conduct Psyche to Olympus, where she will become immortal and be united to her lover for ever.

In this pleasing story Psyche is the symbol of the human soul, which is purified by passions and misfortunes, and thus prepared for the enjoyment of true and pure happiness.

In spite of restorations the frescoes produce a charming and brilliant effect owing to the indestructible beauty of the designs, which are among the most charming creations of the master. Though Pagan in sentiment, and naturally in accordance with the tastes of the age, the scenes are neither coarse nor sensual; a nobility of proportion, never overstepping the bounds of refinement, being preserved throughout the series.



THE MARRIAGE OF ALEXANDER AND ROXANA. By SODOMA (1512). Alexander conducted by Cupids to the nuptial couch of Roxana offers her a crown.



POPE INNOCENT X. By VELASQUEZ.

The skilful manner in which the various tones of red are blended give to this portrait a superior rank among the works of Velasquez.



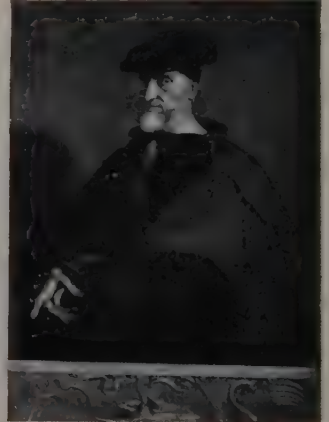
HALL OF THE MIRRORS in the Doria Gallery. This gallery, founded in the 17th century, has an important collection of paintings.



PORTRAIT OF MARCO POLO.
By TITIAN. (See p. 135).



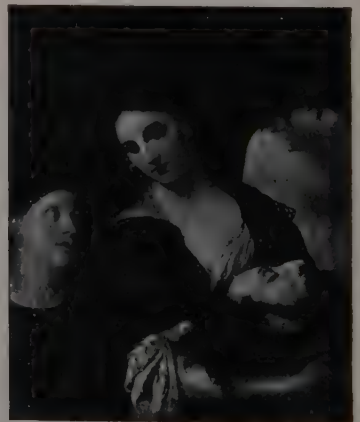
PORTRAIT OF JOANNA OF ARAGON.
By LEONARDO DA VINCI.



PORTRAIT OF ANDREA DORIA.
By SEBASTIANO DEL PIOMBO.



THE "MILL." By CLAUDE LORRAIN.



THE DAUGHTER OF HERODIAS with the head of John the Baptist. By TITIAN.



MADONNA AND CHILD.
By MURILLO.



MARY MAGDALENE.
By PIERO DI COSIMO.



MADONNA AND CHILD.
By CARLO DOLCI.

(*Oil paintings in the Corsini Gallery*).



MARIA MANCINI.
By NETSCHER (*Colonna Gallery*).



GUIDOBALDO OF URBINO.
By GIOV. SANTI (*Colonna Gallery*).



HENRY VIII. OF ENGLAND.
By HOLBEIN (*Corsini Gallery*).



PORTRAIT OF VITTORIA COLONNA.
Poetess and friend of Michelangelo.
By G. MUZIANO (*Colonna Gallery*).



GREAT HALL OF THE COLONNA GALLERY.



AURORA. Fresco by GUIDO RENI. (*Palazzo Rospigliosi*).

This is the master's noblest work. On the right, Aurora sailing the aerial space and strewing flowers before the chariot of Phœbus the god of the sun, who is surrounded by seven female figures—typifying the advance of the Hours—hand in hand, dancing in the most graceful way. Above the heads of the horses a cupid with flaming torch represents the morning star.



PORTRAIT OF HIS DAUGHTER. By MENGES.



BEATRICE CENCI. Attributed to GUIDO RENI.



THE FORNARINA. By RAPHAEL.

Oil paintings in the Barberini Gallery).



ST. SEBASTIAN. By G. RENI.
(*Capitoline Gallery*).

The portrait of Beatrice Cenci, whose lovely face and large brown eyes meet those of the spectator, is thus in part described by Shelley: "There is a fixed and pale composure upon the features; she seems sad and stricken down in spirit, yet the despair thus expressed is lightened by the patience of gentleness. Her head is bound with folds of white drapery from which the yellow strings of her golden hair escape, and fall about her neck. The moulding of her face is exquisitely delicate; the eyebrows are distinct and arched; the lips have that permanent meaning of imagination and sensibility which suffering has not repressed, and which it seems as if death scarcely could extinguish.... In the whole mien there is a simplicity and dignity which, united with her exquisite loveliness and deep sorrow, is inexpressibly pathetic".



THE VIOLINIST OF RAPHAEL. (1518).
(*Accademia di S. Luca*).



HALL OF THE COUNCIL.



CHEMICAL LABORATORY AND PHARMACY. 17th cent.



Story of Cupid and Psyche.

The Castel Sant'Angelo is connected with the Vatican by a corridor built by Alexander VI., intended for the escape of the Popes to the castle, e.g. in 1494 on the occasion of the invasion of Charles VIII.; in 1527 during the sack of Rome; etc.

The Papal apartments commenced by Alexander VI., and



Story of Cupid and Psyche.

completed by Paul III., consist of a series of beautifully decorated rooms which no visitor to Rome should fail to see. The Library or Reception Room is embellished with frescoes by various pupils of the school of Raphael; the ceiling is moulded in gilt and painted stucco. Another room has a frieze representing the story of Perseus by Perin del Vaga. The Council Room, decorated by the same artist, illustrates the life of Alexander the Great. The



BEDROOM OF POPE PAUL III. (Farnese).

bedroom of Paul III. has a gorgeous carved and gilded ceiling and a frieze painted by Perin del Vaga representing scenes from the story of Cupid and Psyche. Beneath the Papal apartments are the dungeons in which Beatrice Cenci and many others were incarcerated. In 1538, Benvenuto Cellini was thrown in one of these dungeons as a prisoner of state. He was accused of having stolen jewels belonging to the Apostolic treasury.



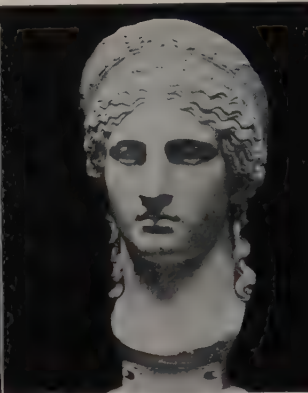
Fragment of the frieze and gilded stucco mouldings, in the Library or Reception Room.



VENUS GENETRIX.
By ARKESILAOS.



THE MAIDEN OF ANZIO.
Greek, 4th cent. B. C.



JUNO LUDOVISI.
Greek, 4th cent. B. C.



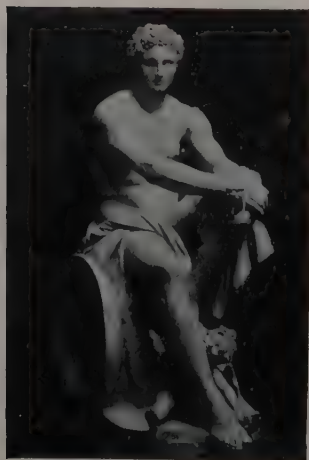
VENUS ANADYOMENE.
From a Greek original.



THE BIRTH OF VENUS (5th cent. B. C.). *Marble throne for a statue of Venus.*



HELLENISTIC PRINCE.
Greek bronze.



MARS RESTING. *After LYSIPPUS.*



PUGILIST. *Bronze, 3rd cent. B. C.*



GAUL AND HIS WIFE. *3rd cent. B. C.*



AN EMPEROR FOLLOWED BY LICTORS.



DECORATIVE PANEL.

(*Marble reliefs found near Trajan's Forum*).

The panel on the left represents Simon bearing the cross; in the next, a soldier placing a crown over Jesus' head who stands with folded arms; in the centre, the monogram within a wreath surmounting the triumphal Cross under which sit a sleeping and a waking soldier; to the right, the Capture of Christ and, next, Pilate washing his hands.



CHRISTIAN SARCOPHAGUS. (4th cent. From the Catacombs of Domitilla).



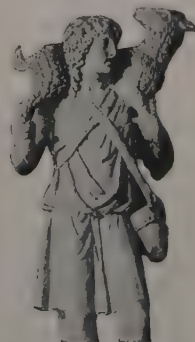
The Lateran Museum is located in the 16th cent. Palazzo del Laterano erected by FONTANA by order of Sixtus V. The old Lateran palace was the residence of the popes from the time of Constantine until their departure for Avignon (1309), it was called the *Patriarchium*, and was much larger than the present edifice.



DANCING SATYR (*Marsyas*).
(Probably a copy from Myron).



SOPHOCLES.
(*The drapery is a masterpiece of skill*).



THE GOOD SHEPHERD

is the most ancient, the simplest and most touching symbolic impersonation of the Saviour who (according to the Gospel) said: "I am the Good Shepherd." This is one of the best representations of the subject; which is frequently found on Christian sarcophagi, in the paintings of the catacombs and even in the industrial arts of early Christianity.



APPROACH TO THE CAPITOLINE HILL AND THE SENATORS PALACE.



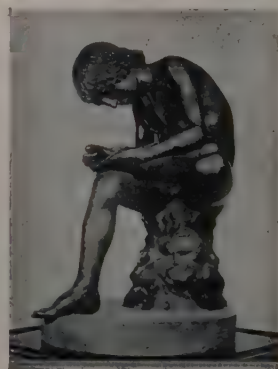
EMPEROR MARCUS AURELIUS.

The Capitoline is the smallest but the most famous of Rome's Seven Hills. It was the stronghold and the religious centre of the ancient city. It consisted of a rocky platform, rising above the Forum valley, accessible only from it and having precipitous cliffs on every other side. There was a depression in the middle (the present piazza), while the extremities rose into two elevations upon which stood the *Arx* or citadel (the site is now occupied by S. M. Araceli) and the great Temple of *Jupiter Capitolinus* (the site on which the Pal. Caffarelli now stands). On the slope towards the Forum was the *Tabularium* or record-office. This edifice, still standing, was used in the 13th cent. for the erection of the *Senators Palace* which originally overlooked the Forum and, then as now, was used by the municipal administration. In 1536 on the occasion of the entry of Charles V. in Rome, Michelangelo

He began by opening the grand staircase shown in our illustration, which gives access to the piazza above from the side opposite that of the Forum; altered the Senators palace by making a new façade towards the piazza, in the centre of which he placed the *Equestrian Statue of Marcus Aurelius* (formerly near the Lateran), and designed the two side palaces (the *Capitoline* and the *Conservatori*) erected after his death. Thus, it may be said that Michelangelo reversed the Capitol and it now presents a magnificent aspect. The staircase on the left of our illustration leads up to the Church of Araceli.



THE WOLF OF THE CAPITOL (5th cent. B. C.).
The twins, *Romulus* and *Remus* are by ANTONIO POLLAIUOLO, Florentine sculptor.



THORN EXTRACTOR.
Bronze of the pre-Christian period.



Triumphal entry into Rome.



Sacrifice before Jupiter's temple.



Pardon to conquered enemies.

Bas-reliefs representing events in the life of Marcus Aurelius (Palace of the Conservatori).



CAPITOLINE VENUS.
After PRAXITELES.
One of the famous Venuses
of Italy (3rd cent. B. C.).



THE DYING GAUL (2nd or 1st cent. B. C.).

This is probably an original work by an artist of Pergamus and likely belonged to a group which was placed on the *Acropolis* at Athens by Attalus I. of Pergamus to commemorate certain victories. It represents a warrior, mortally wounded, sitting on his shield; the blood pours from his wounded breast, his head sinks forward, his eyes are dim with pain, the lips half parted by a sigh: his whole expression and pose is of an absolutely tragic realism. It is a work of once realistic and pathetic.



HALL OF THE BUSTS OF THE EMPERORS. (Capitoline Museum).

dom after the tragedy of the Sicilian Vespers (1280). The statue is roughly sculptured, the expression of the face stolid and coarse, but its lineaments are individual.

The statue of Charles of Anjou, the Nero of the Middle Ages, is the only medieval portrait statue at Rome, and of high historical value.

Charles, brother of St. Louis of France, came to Rome in 1265 to be invested with the Senatorial office, and the following year was crowned King of Sicily.

At the battle of Tagliacozzo (1268) he defeated the youthful Conradin (p. 484), put him to death and became King of Naples: but owing to his cruelties he lost his king-



STATUE OF CHARLES OF ANJOU.
(Palace of the Conservatori).



CUPID AND PSYCHE.



PORTRAIT OF A ROMAN LADY.



FAUN. By PRAXITELES.



THE PALAZZO VENEZIA. Begun in 1445.

This massive palace was built about 1445, with stones taken from the Colosseum, for the Venetian Cardinal Pietro Barbo (afterwards Paul II.), who used it to house his collection of art treasures, and made it his chief residence in preference to the Vatican.



THE PALAZZO DELLA CANCELLERIA. Built in A. D. 1486-95.

This is the noblest example of early Renaissance architecture. The façade is built with blocks of travertine taken from the Colosseum. The beautiful two-storied arcade of the court is a distinctive feature of Italian fifteenth century palaces.



FOUNTAIN OF THE ACQUA PAOLA.
Erected by FONTANA in A. D. 1611
by order of Paul V.



MONUMENT TO GARIBALDI.
Erected in A. D. 1895
by GALLORI.



REMAINS OF A MEDIEVAL HOUSE.
Known as the house of Vannozza
de' Cattanei, mother of Lucrezia Borgia.



PIAZZA DEL POPOLO.

The obelisk which originally stood in the Circus Maximus was removed here in 1589 by order of Sixtus V.



FOUNTAIN OF THE PIAZZA DELLE TERME.

This fountain is remarkable for its powerful jet. The four bronze groups of Naiads and sea-monsters are by RUTELLI (1900).



PALAZZO FARNESE.

Begun in 1512 by Cardinal Farnese (afterwards Paul III.) from designs by A. DA SANGALLO, and finished under the direction of MICHELANGELO (French Embassy).



PALAZZO SPADA.

Begun about 1550 by Cardinal Capodiferro, from designs by MAZZONI. The façade is by BORROMINI. It is now the seat of the "Council of State."



CHURCH OF S. TRINITÀ DE' MONTI.

Erected in 1495 by Charles VIII. of France. Restored in 1817 by order of Louis XVIII.



MONUMENT TO GOETHE.

By EBERLEIN.
On the pedestal are figures from Goethe's poems.



FOUNTAIN OF THE QUIRINAL.

The two colossal Horse Tamers, belonging to the Thermae of Constantine, are attributed to Phidias and Praxiteles.



THE SCALA DI SPAGNA (The Spanish Steps).

This celebrated flight of steps was built in 1725 at the expense of Gouffier, the French ambassador at Rome.



THE VILLA MEDICI. 16th cent. (Pincian Hill).

Since 1802 the seat of the French Academy. Behind it, in a grove where she had taken refuge, Messalina was slain.



FONTANA DI TREVI (Central part). Erected in 1735.

Rome is the city of fountains.

The Fontana di Trevi, erected by order of Pope Clement XII. in 1735, is the largest and most celebrated of the public fountains in Rome. Tradition goes that if, on the eve of departure from Rome you throw a coin into the water, you cannot remain absent from Rome for ever; destiny will bring you back.

Fountains are to be seen everywhere in Rome; wherever one goes he hears the pleasant sound of babbling waters. On every piazza, fountains, embellished with sculptures, elaborate marble basins, obelisks, etc., spirt and splash streams of the most limpid and pure waters.



FONTANA DEL TRITONE. By BERNINI.

This is the most original of the fountains: four dolphins solidly bound together form a base for the basin, a large granite shell on which sits a vigorous Triton who blows from his conch into the sky a stream of water falling round like a shower of pearls.



FONTANA DELLE TARTARUGHE.
By GIACOMO DELLA PORTA (1585).

This is perhaps the most charming of the fountains in Rome. The design, formerly attributed to Raphael, consists of four bronze youths supporting a tazza ornamented with tortoises.



ACQUA FELICE. By D. FONTANA.



FONTANA DI PIAZZA NAVONA. By BERNINI.



THE VILLA D'ESTE, TIVOLI.

This is one of the finest villas of the Renaissance period, and was built in 1549 from designs by PIRRO LIGORIO for Cardinal d'Este. The unfinished Casino is decorated with frescoes by the ZUCCARO Brothers; the park laid out in terraces on the hill side, though neglected, is magnificent in its beauty and affords many picturesque points of view. Its grottoes of mosaic where water drips in drops, its ruined ornamental fountains, its pieces of green water filled with lotus, the lofty cypresses all around, the ilexes.... lend a strange charm to the villa and produces the impression of a palace of romance and adventure.



VIEW OF TIVOLI AND THE WATERFALLS.

According to tradition, Tivoli, the *Tibur* of the ancients, existed long before the foundation of Rome. Under the early emperors it was a summer resort and the favourite residence of statesmen, philosophers, poets and many Roman nobles. The emperors Augustus and Hadrian themselves founded beautiful and splendid villas here.



RUINS OF HADRIAN'S VILLA, TIVOLI.

TIVOLI. TEMPLE OF THE SIBYL (*of Vesta or Hercules*).



FRASCATI: VILLA ALDOBRANDINI.

Built in 1603 by order of Cardinal Aldobrandini, from designs by *Giacomo della Porta*.

Frascati is charmingly situated on a slope of the Tusculan hills. It is a favourite resort of the Roman nobility and is famous for its beautiful, shady and well-watered sixteenth century Villas, commanding glorious views of the vast Roman Campagna. Nothing can describe the charm of these villas, Villa Aldobrandini, Villa Falconieri, Villa Mondragone, Villa Torlonia, Villa Ruffinella.... Tusculum, which Cicero made so famous, is within a short distance of Frascati.



FRASCATI: VILLA MONDRAGONE.



FRASCATI: VILLA TORLONIA.

The celebrated Lake of Albano occupies the bottom of a crater; it is about six miles in circumference and, in parts, some 500 feet deep.



LAKE OF ALBANO.



CAPRAROLA: PALAZZO FARNESE.

The Palazzo Farnese at Caprarola, and the Villa Lante near Viterbo, are two of the most magnificent chateaux of the Renaissance period built by VIGNOLA.



BAGNAIA: VILLA LANTE.



CIVITA CASTELLANA. The Cathedral.

The Portico was erected in 1210.

The handsome portico was erected in 1210 by LORENZO COSMATO and his sons. The interior has been modernized in the eighteenth century.



TOSCANELLA. Church of San Pietro.

Erected in the 8th cent. and restored in 1040.

The upper part of the façade is covered with figures of men, devils and beasts in high relief; within, the church is a veritable museum of Pagan fragments.



THE LAST JUDGMENT.

Fresco of the 14th cent. in S. Maria Maggiore, Toscanella.



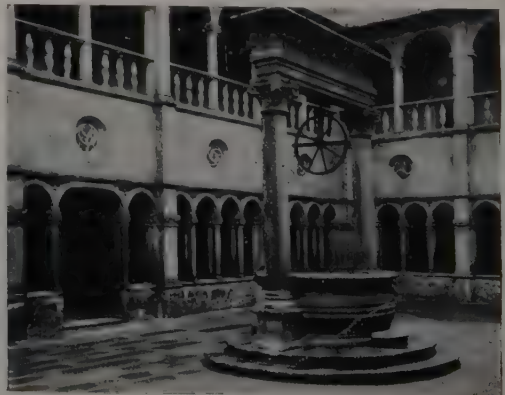
TOSCANELLA. Santa Maria Maggiore.

Built in the Romanesque style in the 11th cent.

The columns separating the nave from the aisles have capitals carved in the rude style of the 9th century; the pulpit has reliefs of the same period.



CORNETO. Palazzo Vitelleschi.



VITERBO. Court of the Dominican Monastery.



SUBIACO. View from the Convent of S. Francesco.



SUBIACO. "Il Sagro Speco". (2000 ft. above sea).

"Il Sagro Speco" or Monastery of San Benedetto, was founded by St. Benedict in 530 and afterwards dedicated to St. Scholastica, his sainted sister.



VITERBO. The Cathedral. Romanesque style.

ST. BENEDICT, the founder of Western Monachism, was born at Spoleto. At the age of 14 he left home and retired into a cave near Subiaco to prepare himself for God's service. Disciples gathered round him and soon he became abbot of a neighbouring monastery. But unable to reform the abuses introduced into the community, left it and returned to his solitary cave. The fame of his sanctity and his miracles attracted followers from every part, and in order to introduce some kind of discipline, he directed them to construct 12 monasteries placing one of his disciples at the head of each of them. He then retired to Monte



Upper church of "Il Sagro Speco".

Cassino and laid the foundation of that celebrated monastery which is regarded as the Parent Institution of his Order; here St. Bededict composed his "Regula Monachorum" which formed the rule of his order. He died in 543.

In the year 1271, during the celebration of Mass the cathedral of Viterbo was the scene of an awful deed. Here Guy de Montfort, son of Earl Simon of Leicester, and viceroys in Tuscany for Charles of Anjou, assassinated Henry of Cornwall, nephew of Henry III. to avenge the death of his father at the battle of Evesham in 1265, where his body had been despitely treated. The heart of the murdered prince Henry was put in a golden cup and brought to Westminster Abbey, where it was placed near the shrine of Edward the Confessor. Dante mentions this horrible crime, and places the murderer in the deepest region of Hell (*Inf. XII.*).



VITERBO. Palace of the Popes. Begun 1266.

The Palace of the Popes with its roofless loggia is a building of striking beauty. It contains a large hall in which the elections of Pope Gregory X. (1271), John XXI. (1276), and Martin IV. (1281), took place. During the election of Gregory X., which was protracted for over two years, the people of Viterbo in order to force a decision locked the cardinals into the hall, took its roof off, and gradually reduced the food supply. The marks of the roof having been taken off, and the holes made in the floor for the cardinals' tent-pegs are still visible. From the fine Gothic loggia the newly elected Popes blessed the people.



CHURCH OF FOSSANOVA. Erected A.D. 1187-1208.



INTERIOR OF THE CHURCH OF FOSSANOVA.

The Church (and Abbey) of Fossanova, is situated along the Appian Way, between Rome and Terracina. It was built on the plans of the early Cistercian abbeys of France by monks from Clairvaux. In the Middle Ages it was a much frequented halting place for travellers who were hospitably received by the monks. St. Thomas Aquinas died here in 1274.



ANAGNI: THE CATHEDRAL.
Erected in the 11th cent.



EPISCOPAL THRONE. By VASSALLECTUS.
(Cathedral of Anagni).



DALMATIC OF BONIFACE VIII.
(Cathedral of Anagni).

Anagni, only a few miles from Rome, in the middle ages was frequently a papal residence. The cathedral founded in 1074 has a beautiful mosaic pavement, one of the first examples of Cosmatesque work. In the choir is a bishop's throne and a fine candelabrum dating from 1263. The church contains also ancient papal vestments and a statue of Pope Boniface VIII., born at Anagni.

In the year 1303 the quarrel between the Pope and King Philip le Bel of France came to a head. Boniface had come to Anagni intending to excommunicate the king from the cathedral, the very same church whence Pope Alexander III. had excommunicated Frederick Barbarossa, and whence Pope Gregory IX. had excommunicated Frederick II. But the Pope being a very arrogant and ambitious man had made many enemies. Among these was the great Roman family of the Colonna, who thirsting for revenge, joined

the partisans of the French king and on the night of Sept. 7th 1303 the conspirators with a strong force of armed men entered Anagni, attacked the Papal palace, and forced their way into the presence of Boniface, whom they found seated on his throne wearing the tiara and the papal robes and holding the keys and a golden cross in his trembling hands.

The angry men dragged him off his throne and attempted to strike him. After being kept a prisoner for three days, during which for fear of poison Boniface refused all food, he was liberated by the people, who turned against the conspirators, and taken back to Rome by a troop of 400 armed men. But the broken-hearted old man (he was eighty-four), was so shaken by what he had suffered both in mind and body that he was seized with a kind of delirium and, beating his head violently against the walls of his rooms in the Vatican, he fell back unconscious on his bed and died.



OSTIA: ROMAN RUINS.



NAPLES, THE CASTEL DELL'UOVO AND MOUNT VESUVIUS FROM POSILLIPO.

CAMPANIA

NAPLES

POMPEII SORRENTO CAPRI
AMALFI RAVELLO PESTUM



CLOISTER OF THE CARTHUSIAN.
Monastery of San Martino.



Photo ANDERSON.

VIEW OF SORRENTO AS SEEN FROM CAPODIMONTE.

"Un pezzo di cielo caduto in terra."

— SANNAZZARO.

"This region, surely, is not of earth,
"Was it not dropt from heaven? Not a grove,
"Citron, or pine, or cedar, not a grot,
"Sea-worn and mantled with the gadding vine,
"But breathes enchantment."

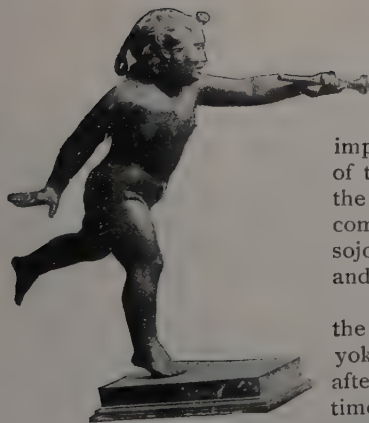
— ROGERS.



VIEW OF NAPLES AND MOUNT VESUVIUS FROM THE HILL-SIDE OF THE CORSO VITTORIO EMMANUELE.

NAPLES

HISTORICAL SKETCH.



FOUNTAIN FIGURE.
Bronze from Herculaneum.

THE origin of this celebrated city is ascribed to a Greek colony from Cumæ, a town of great antiquity founded in 1056 B. C. by Æolians from Chalcis in Eubœa. In 326 B. C. the city was conquered by the Romans and rose rapidly into importance, but the Greek language and customs prevailed till the end of the imperial age. During this last period the favorite winter residences of the Roman nobility were in her neighbourhood, and the names of the most celebrated poets are connected with her history. Virgil composed some of his most beautiful poetry here; Augustus often sojourned here while the emperors Tiberius, Claudius, Nero, Titus and Hadrian were among the chief benefactors of Naples.

In 536 A. D. the town was captured by Belisarius and again by the Goths a few years later. But the citizens soon threw off their yoke and contrived to maintain their independence till 1130, when, after a long siege, the city succumbed to the Normans. From that time the history of Naples, like that of most of the Italian states, is replete with incidents of long and fearful contention. Discord and revolution followed in turn; no dynasty being sufficiently long established on the throne to settle the affections of the people in its favor. Frederick II. (1212-50) of Hohenstaufen was followed by the Angevin dynasty (1268-1442); and again by the Spanish House of Aragon (1442-1503), and the Spanish viceroys (1504-1707). After the Spanish war of succession Naples fell under the domination of Austria (1713), and at the close of the Austrian war of succession, to the Bourbons (1743). For another century Naples was the scene of incessant revolts and disturbances, but with Garibaldi's triumphal entry at the head of the valorous Piedmontese troops in 1860 Naples was finally annexed to the Kingdom of Italy.

NAPLES — THE CITY.



On the hill: the Castle of Sant' Elmo.

In the distance: Castellamare.

VIEW OF NAPLES, THE BAY AND MOUNT VESUVIUS.



THE CITY AND (above) THE MONASTERY OF SAN MARTINO SEEN FROM THE HARBOUR.

THE wonderful Mediterranean coast offers no lovelier feature than the Bay of Naples—one of the maritime gateways to Italy—and the approach to it by sea, has a fascination all its own.

Naples itself occupies one of the finest situations in the world, at the base and on the slopes of a range of hills which rise in an amphitheatre on the north shore of the magnificent Bay. The beauty of the city as seen from the sea is incomparable and today it possesses the same fascination that she had when Cicero and Lucullus built their villas here, and when the potentates of Greece and Rome left their capitals to pass their days in indolence and luxury upon her shores.



THE STOCK EXCHANGE. CORSO UMBERTO I.
The beautiful fountain in the centre dates from 1395.



VIA ROMA (TOLEDO). The Principal street.
This long street leading from the Royal Palace to the Museum, was opened in 1570 by the Viceroy Don Pedro de Toledo.



In the distance : Sorrento and Capri.



In the distance : the Hill of Posillipo.

VIEW OF THE CITY AND THE BAY OF NAPLES.

Naples offers attractions as a permanent residence at all times of the year ; its delightful climate, its azure skies, its warm and bright sunshine in winter and refreshing sea-breezes of summer have long been sung. There are very instructive hours to be spent in visiting the old churches replete with Gothic monuments ; long mornings and afternoons amidst the endless galleries of the National Museum filled with the antiquities of Pompeii and Herculaneum ; beautiful drives along the sea-front and over the hills affording the most glorious views over bay and mountains. Finally, what could be more attractive than the numerous excursions to the Environs of Naples ? Sorrento, Amalfi, Ravello : those dazzling cities basking in sunshine ; the islands of Capri and Ischia rising from waters of sapphire and presenting a truly magic aspect.



MONUMENT TO VICTOR EMMANUEL II. († 1878).
Executed by FRANCESCHI and LEONE.



GALLERIA UMBERTO I. (The "Arcade").
Built in 1887-90 from designs by E. ROCCO.

The CASTEL NUOVO, begun by Charles I. of Anjou in 1283, was erected in a style like the French fortresses of the period. In 1443-70 Alfonso I. added the grand triumphal arch, which is considered one of the finest works in Naples.

For over three hundred years the Castel Nuovo was the home of the kings of Naples, the royal palace of Anjou and Aragon and the residence of the Spanish viceroys.

During the rule of the tyrants, its walls and chambers were the scene of unnumbered tragedies and barbarities.



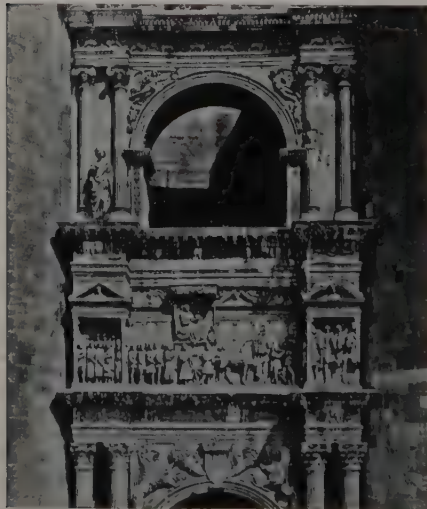
VIEW OF THE CASTEL NUOVO.
Designed by GIOVANNI PISANO
(15th cent.).



TRIUMPHAL ENTRY INTO NAPLES OF ALFONSO I. OF ARAGON (JUNE 2, 1442).

The triumphal arch over the entrance to Castel Nuovo was begun A. D. 1443 by order of Alfonso I. to commemorate his conquest of the city and the downfall of the old House of Anjou.

This lofty monument of white marble framed between two gloomy towers, is very striking. Every inch



THE TRIUMPHAL ARCH Des. by LUCIANO LAURANA.

of space is covered with beautiful sculptures worked with the utmost care. On the top are the four cardinal virtues in niches; in the centre a large relief represents the king in a triumphal car, surrounded by a crowd of people. The figures are sculptured in bold alto-relief. Among the sculptors upon the reliefs were Isaia da Pisa, Silvestro d' Aquila, Pietro di Martino and probably Giuliano da Maiano.



THE BRONZE DOORS. By G. MONACO (15th cent.).
The reliefs represent the victories of Ferdinand I.

SANTA CHIARA is one of the principal and most interesting of the churches in Naples. It was originally erected by Robert the Wise in A. D. 1310 and decorated with frescoes by Giotto. In the eighteenth century the interior was re-decorated in the rococo style and Giotto's paintings were whitewashed. The exterior still retains its severe Gothic aspect of the fourteenth century but the interior has lost its charm and resembles rather a large magnificent hall. Besides many interesting early sculptures, the church contains such wonderful Gothic monuments of the Anjou dynasty that it is called the Westminster Abbey of Naples. At the back of the high altar is the



CHURCH OF SANTA CHIARA.

magnificent tomb (42 ft. in height) of king Robert the Wise († 1343) embellished with numerous statues and reliefs of saints. In the lower part, the figure of the king with the crown and barefooted, attired in the garb of a Franciscan, lies recumbent upon his sarcophagus, while on a higher story of the monument he is dressed in royal robes and enthroned in all his earthly splendour. In the upper part, statues of St. Francis and St. Clare present the kneeling king and his wife to the Virgin. On the top, in a mandorla, is the figure of the Saviour in glory.



MONUMENT TO KING ROBERT OF ANJOU († 1343).
By the Florentine brothers Giovanni and Pacio.



SCENES FROM THE LIFE OF ST. CATHERINE.
Reliefs of the fourteenth century.



LOWER PART OF THE MONUMENT TO KING ROBERT.

In the niches in front of the sarcophagus are figures of the king with his two wives, Violante and Sancia, and of his son Duke Charles of Calabria with his wife Mary of Valois, and their daughter the famous Queen Joanna.



CHOIR OF THE CLARISSSES.

The nuns' choir is situated behind the tribune. Originally decorated by Giotto, this choir, like the church, was entirely repainted in the 18th cent. The frescoes represent scenes from the life of Christ and the Virgin.



CHURCH OF SAN FRANCESCO DI PAOLA.
An imitation of the Pantheon at Rome.



PIAZZA S. TRINITÀ MAGGIORE
AND CHURCH DEL GESÙ NUOVO.



CHURCH OF S. M. DEL CARMINE
and Piazza del Mercato Nuovo.



Statue of Conradin.
By THORWALDSEN.



CHURCH OF SAN GIOVANNI A CARBONARA.
Erected in 1344 from designs by MASUCCIO.

The Church of S. Maria del Carmine now contains the remains of the unfortunate prince Conradin of Hohenstaufen. The cruel tyrannical rule of Charles of Anjou who was abetted by the Pope, had become intolerable in Southern Italy, and the oppressed people looked towards Germany for help. Conradin, a handsome youth, the grandson of Frederick II. decided to try his fortunes against the French usurper. In the year 1267 he crossed the Alps and made his way direct to Rome. The enthusiastic people came out to meet him, and with much pomp the young king was led to the Capitol and acclaimed Emperor. But his hour of triumph was short-lived. Impatient to meet his foe, he soon, perhaps too soon, led forth his troops, and at the

battle of Tagliacozzo, near Rome, lost all he had striven for. With a few of his faithful companions Conradin escaped and embarked on a fishing vessel in the hope of reaching Pisa, but was captured and delivered into the hands of Charles, who had cruelly slaughtered most of his important prisoners. Conradin was imprisoned in the Castel dell'Uovo (p. 477) and after a mock trial, Charles pronounced the sentence of death on the young king and twelve of his companions. On October 29th 1268 the pitiable execution took place at Naples in the Piazza del Mercato, beneath a window from which Charles could look down upon the bloody spectacle. Conradin, the «bright and brave lad», only 16, is said to have shown no terror, but to have embraced his companions and, throwing out his glove (in symbolic protest) amid the mute multitude that looked on, laid his head on the block exclaiming: «Ah, my mother, what sorrow I have caused thee!»

In 1847 a statue, designed by Thorwaldsen, was erected over the tomb of Conradin, the last of the Hohenstaufen.



THE BAPTISM. Fresco by ODERISIO.
(Church of the Incoronata).



Fresco by PIETRO CAVALLINI.
(Church of S. Maria Donna Regina).



THE CATHEDRAL OF SAN GENNARO (St. Januarius).

Begun in 1272.

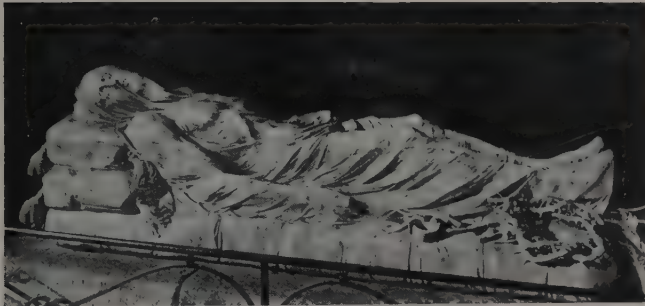
Rebuilt in the 15th cent. Façade of 1788.



CHURCH OF SANT'ELIGIO.

Gothic portal of the 14th cent.

The interior contains the monuments of Charles I. of Anjou († 1285) brother of St. Louis; Charles Martel († 1301) King of Hungary, and Clementia (1295) wife of Charles Martel. In the right aisle is the celebrated *Cappella del Tesoro* built in 1608 at a cost of five million francs, and dedicated to St. Januarius (San Gennaro), patron of Naples. The liquefaction of the blood of the saint preserved here takes place thrice a year. The rapidity of the miracle is considered essential for the prosperity of Naples.



DEAD CHRIST. By G. SAMMARTINO.

Remarkable 18th century sculptures in the *Cappella Sansevero*.



MODESTY. By A. CONRADINI.



MONUMENT TO SIGISMOND.
Church of SS. Severino e Sossio.



SAN DOMENICO MAGGIORE.
Erected in 1289, Gothic style.



MONUMENT OF KING LADISLAUS.
Executed by A. CICCIONE (15th cent.).



THE ROYAL PALACE.

Begun in 1600 from designs by D. FONTANA.
On the façade 185 yds. long are statues of former Kings.



THE ROYAL PALACE (CAPODIMONTE).

Begun in 1738. Among other works of art it contains porcelains
from the former manufactory of Capodimonte.



THEATRE OF SAN CARLO.

Founded in 1737. One of the largest opera-houses in Italy.



*** DOORWAY OF PALAZZO PENNA.

Erected in A. D. 1406.



THE PALAZZO CUOMO-FILANGIERI.

It contains a museum of weapons and majolica.



THE AQUARIUM (Zoological Station).

Founded in 1874 by Dr. Anton Dorn.



GREEK TOMBSTONE.
Archaic sculpture 5th cent. B. C.



THE BATTLE OF ALEXANDER. Mosaic found in the House of the Faun at Pompeii in 1831.

THE NATIONAL MUSEUM is one of the most important of the public museums of Europe. Besides the collections of the kings of Naples and the numerous works of Greek art brought from Rome, formerly the property of the Farnese family, the museum contains an unrivalled collection of antiquities excavated at Pompeii and Herculaneum, which consists of a great many marble and bronze statues, statuettes, candelabra, lamps, tripods, braziers, jugs, house and kitchen-utensils of every description, weapons of gladiators and warriors, trade and surgical instruments, bracelets, toilet-articles, money-chests coins, mosaics and several hundreds of wall-paintings executed some nineteen centuries ago.



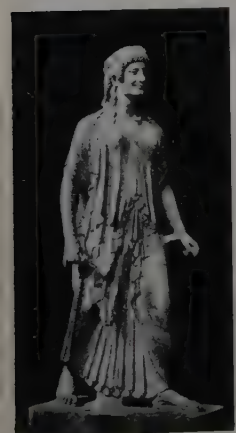
PALLAS (Herculaneum).
Archaic style.



THE PRIESTESS EUMACHIA.
Pompeii.



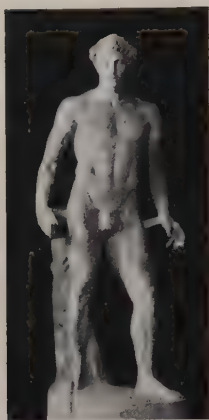
M. NONIUS BALBUS. Senior.
Honorary statue from Herculaneum.



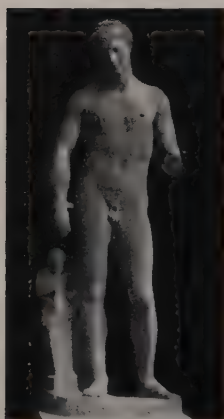
ARTEMIS. Archaic work
with traces of painting.
End of the 6th cent. B. C.



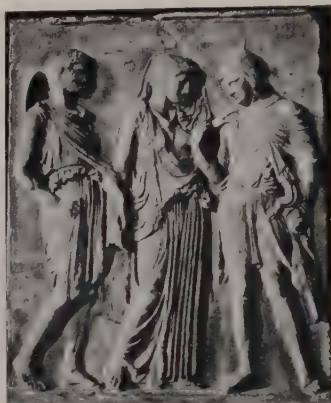
THE CREATION OF MAN. Prometheus and, lying on the ground, the man as yet uninspired with life, surrounded by beneficent gods: Mars, Juno, Mercury, Neptune.
(Found at Pozzuoli).



WOUNDED GLADIATOR
in a fainting condition.



PUGILIST (Sorrento).
Ancient sculpture.



ORPHEUS AND EURYDICE (*ca. 360 B. C.*).

After his return from the Argonautic expedition Orpheus married the nymph Eurydice. His wife having died, he followed her into the abode of Hades. Through the charms of his lyre Orpheus was permitted to bring his consort out of Hades on condition that he should not look back upon his restored wife till they had arrived in the upper world. The anxiety of love, however, overcame the poet, and just as they were about to pass the fatal bounds, he looked round to see that Eurydice was following him. The scene, full of pathos illustrated here, represents Hermes, the conductor of departed souls, with gentle gesture holding back Eurydice to consign her again to the invisible world, while she bids a last affectionate farewell to her husband.

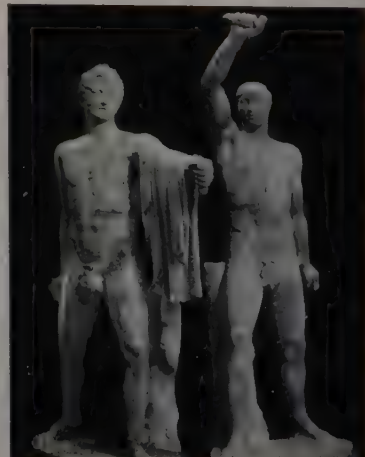


WOUNDED GAUL. The attitude and expression of this warrior, with blood pouring from his wounded breast, is tragic and painful.



ORESTES AND ELECTRA. Eclectic School
of PASITELES (Found at Pozzuoli).

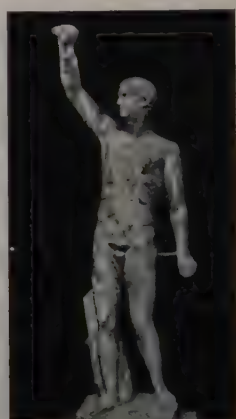
Aristogeiton was strongly attached to the young Harmodius who returned his affection. Hipparchus endeavoured to withdraw the youth's love to himself, and, failing in this, resolved to avenge the slight by causing Harmodius' sister to be publicly insulted. This outrage determined the two friends to slay both Hipparchus and his brother Hippas. In the group illustrated here the two Athenians are represented in the act of rushing to the attack, the sword of the younger being raised to strike, while Aristogeiton is at hand to protect his brave friend, as soon as the time comes for him to interfere. After the deed was done (514 B. C.), Harmodius and Aristogeiton obtained among the Athenians of all succeeding generations the character of patriots, deliverers and martyrs.



ARISTOGEITON AND ARMODIUS. After a
bronze original by ANTENOR (4th cent. B. C.).



DORYPHORUS. After the
bronze original by POLYCLETUS.



GLADIATOR.
Ancient sculpture.



"APHRODITE."
A replica of the Medici Venus.

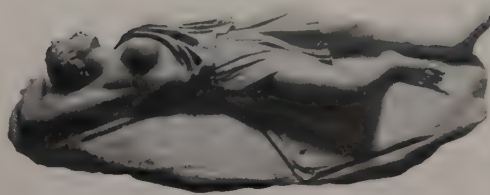


MINERVA (Athena).
(Farnese Collection).



FLYING VICTORY (Nike).
A replica of the Greek original.

Venus, the goddess of love and beauty, called *Aphrodite* by the Greeks, was the daughter of Jupiter and Dione, or, according to some poets, she was sprung from the foam of the sea, near the island of Cyprus or Cythera. She married Vulcan and was the mother of Cupid. She surpassed all the other goddesses in beauty, and hence received the prize of beauty from Paris. She likewise had the power of granting beauty and invincible charms to others.

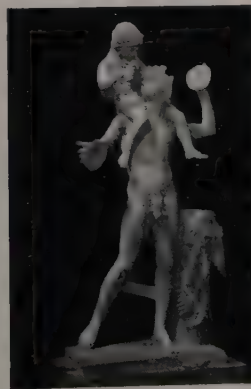


DEAD AMAZON. Ancient Sculpture.

The *Amazones* were a nation of famous warlike women from Caucasus, who lived in the neighborhood of the modern Trebizond. All their life was employed in wars and manly exercises. Their right breast was burnt off that they might hurl a javelin with more force and make a better use of the bow. They constantly occur in Greek mythology.



THE FARNESE FLORA. 4th cent. B. C.



SATYR AND BACCHUS.

In Greek mythology the «satyri» are connected with the worship of Bacchus, and symbolize the luxuriant, vital powers of nature. They are described as fond of wine and were often represented either with a cup or a thyrsus in their hands.



HERA (Farnese Juno) 5th cent. B. C.

This colossal statue, probably a copy of a smaller Greek original, was found in the Baths of Caracalla at Rome. In spite of its huge proportions the figure is graceful, particularly in the charming arrangement of the tunic. The head, arms, feet and accessories are modern.

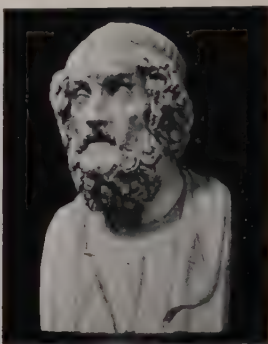
Juno, the sister and consort of Jupiter, is here majestically represented, with a beautiful forehead, and with a grave expression commanding reverence. The light tunic clinging to the body like a wet drapery enhances the classic beauty of the forms. The head is modern.



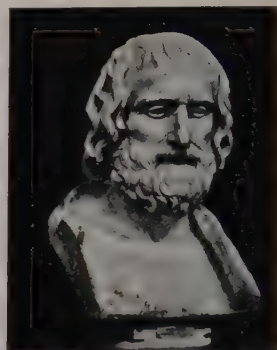
VENUS (Victrix) OF CAPUA.

This beautiful statue of the goddess of love resembles greatly the Venus of Milo in the Museum of the Louvre. The arms and the nose are modern. It was found at Capua in the 18th century, and probably is a Roman work from a Greek original.

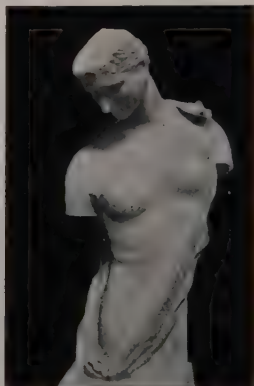
Psyche, "the soul," occurs in the later times of antiquity, as a personification of the human soul. This sadly mutilated torso; one of the most charming sculptures in the museum, was found in the amphitheatre of Capua.



BUST OF HOMER. († ca. 850 B. C.).
A fine portrait of the blind poet.



BUST OF EURIPIDES. († 406 B. C.).
The Greek tragedian.



PSYCHE OF CAPUA.
(School of PRAXITELES).



GANYMEDE WITH THE EAGLE.



FRAGMENT OF A BACCHIC CORTEGE.

This exquisite relief still bearing traces of painting was discovered at Herculaneum.

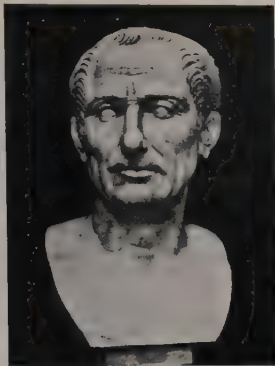
The *Farnese Hercules* is the work of the Athenian GLYCON, and is a copy of an original by LYSIPPUS. Hercules is represented as resting from his successful accomplishment of the eleventh labour imposed on him. In the right hand, which is resting against the back, he holds the golden apples of the Hesperides. This statue was found in 1540 (together with the group of the *Farnese Bull*) in the Baths of Caracalla at Rome.



THE FARNESE HERCULES.



BUST OF DEMOSTHENES.
(† 322 B. C.).
The great Athenian orator.



BUST OF JULIUS CAESAR. († 44 B. C.).
Considered to be a good likeness
of the greatest man of antiquity.



VENUS CALLIPYGUS (Aphrodite).

This exquisite figure of the goddess of love is of a remarkable perfection and refined charm. The drapery is skilfully disposed.



CROUCHING VENUS.
Ancient sculpture.

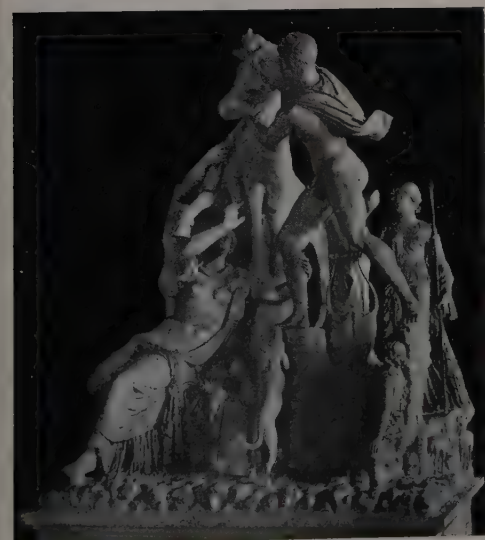


TORSO OF VENUS.
Attributed to PRAXITELES.



THE NUPTIALS OF HELEN AND PARIS.

Venus trying to induce Helen to follow Paris who stands talking with Heros. Seated above is Peitho the goddess of persuasion.



GROUP OF THE FARNESE BULL.
(Found in the Baths of Caracalla, Rome).

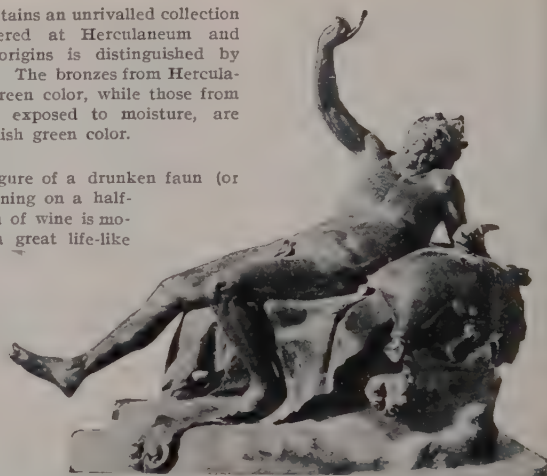
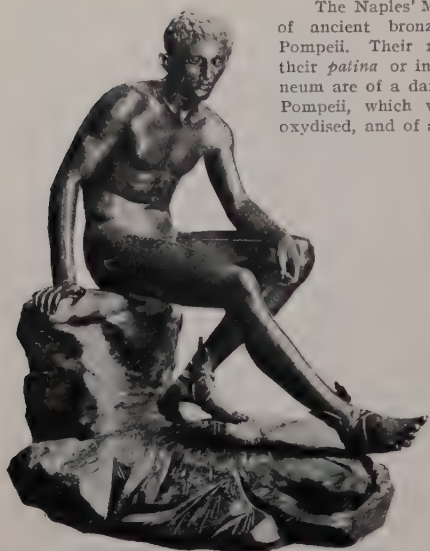
The famous group of the *Farnese Bull*, hewn out of a single block of marble, was executed by the Rhodian sculptors APOLLONIUS and TAURISCUS. Its restoration was superintended by Michelangelo. The group represents the punishment which Zethus and Amphion, the two sons of Antiope (standing in the rear), devised to inflict upon Dirce to avenge the wrongs of their mother who for many years had been treated with the greatest cruelty by Dirce. They put her to death by tying her to a bull, who dragged her about till she perished.



THE INFANT BACCHUS HANDED OVER TO A NYMPH. (*Gaeta Vase*).

The Naples' Museum contains an unrivalled collection of ancient bronzes discovered at Herculaneum and Pompeii. Their respective origins is distinguished by their *patina* or incrustation. The bronzes from Herculaneum are of a dark, black-green color, while those from Pompeii, which were much exposed to moisture, are oxydised, and of a light, bluish green color.

This figure of a drunken faun (or satyr) reclining on a half-empty skin of wine is modelled with great life-like truth.



DRUNKEN FAUN. (Found at Herculaneum).

MERCURY RESTING. (Found at Herculaneum, 1758).

« We here see the messenger of Jupiter resting for a moment, his right hand supported on a rock, and his left, which holds the rod, carelessly hanging over his knee; one leg is stretched out, the other drawn back, and the head is slightly bent forward with an intelligent expression of countenance. It is a fresh picture of elastic youth, resigning itself to a moment's easy repose after preceding effort; one of the numerous ideas which the palaestra afforded to Greek sculptors. It is evidently an original, probably of the time and school of Lysippus. » — *Lübke*.



BOAR ATTACKED BY HOUNDS. (Group found at Pompeii).



AUGUSTUS.
(Herculaneum).



EQUESTRIAN STATUE OF NERO (or Caligula?).
(Found at Pompeii).



CLAUDIUS.
(Herculaneum).



APOLLO SHOOTING (*Pompeii*).



PERSEUS (*Pompeii*).

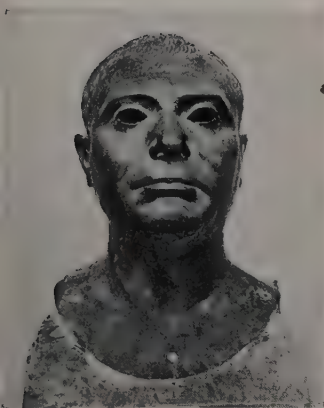


SATYR WITH A WINE-SKIN.

The profusion of bronze sculptures found at Pompeii and Herculaneum, the masterly casting and chiselling of these works testify to the high degree of development of this branch of art in those ancient times.



DANCING FAUN marking the time by snapping his fingers. (*Found at Pompeii in 1830*).



NORBANO SORICE. (*Found at Pompeii*).



DANCING WOMAN. (*Herculaneum*).



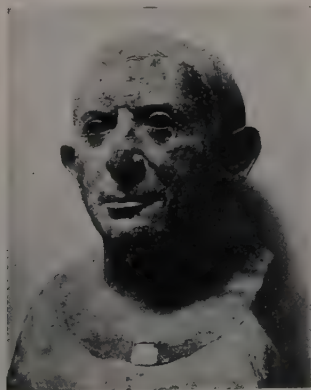
BACCHUS. (*Pompeii*).



DYONISUS or PLATO. (*Herculaneum, 1750*).



BERENICE. (*Found at Herculaneum*).



PORTRAIT OF L. CECILIUS JUCUNDUS. Banker (*Found at Pompeii*).



PTOLEMY APION (?). (*Found at Herculaneum*).



VENUS
arranging her hair.



FLYING VICTORY.
(Pompeii).



LISTENING NARCISSUS.
(Found at Pompeii in 1862).



SILENUS (Pompeii)
used as the bearer of a vase.



APOLLO (Pompeii).



ANGLING FISHERMAN.



SLEEPING SATYR (Found at Herculaneum, 1756).



DISCOBOLUS or WRESTLER.
(Found at Herculaneum in 1754).



ORATRIX.



DISCOBOLUS or WRESTLER.
(Found at Herculaneum in 1754).



AMAZON.
(Found at Herculaneum).



VENUS
with golden bracelets.



ALEXANDER THE GREAT.
(Found at Herculaneum in 1761).



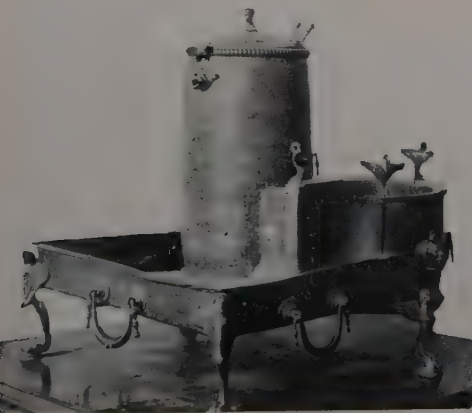
BRONZE STAND (Tripod).
From Herculaneum (?).



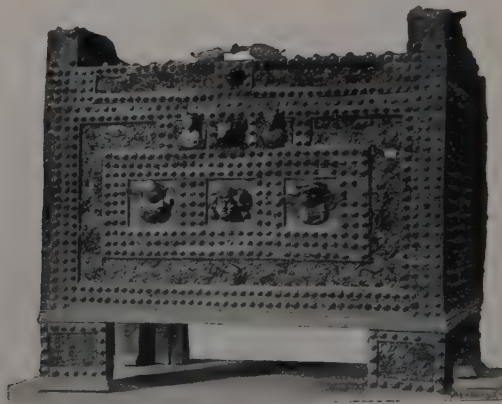
BRONZE LAMP HOLDER
or hanging lamps (Pompeii).



BRONZE STAND (Tripod).



POMPEIAN BRONZE COOKING STOVE.



A POMPEIAN'S BRONZE STRONG BOX.



Bacchante.



Punishment of Cupid.

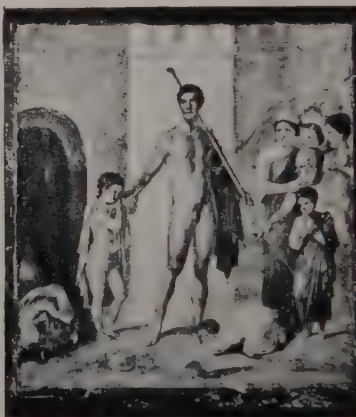


« Flora. » Girl plucking flowers.

Wall paintings from Pompeian houses.



Wounded Eneas being medicated.
On the left Venus brings healing herbs.



Theseus after the slaughter of the Minotaur.
Right and left are thankful figures.



Hercules' son suckled by the hind.
The father's amazement is well expressed.



COMEDY SCENE. A work by Dioscurides of Samos.

COMEDY SCENE. This mosaic picture, discovered at Pompeii, is one of the most beautiful examples which the museum possesses. It represents three actors disguised under feminine vestments and a child. The first, dressed as an old woman, beats expressively on a pair of castanets. The other, similarly disguised, standing in a suitable attitude, plays on a big tambourine. Their heads are covered with a white cloth, and they seem to dance to the accompaniment of their instruments. Behind, another actor plays on a double tibia, while the child holds a bag-pipe. The composition and the drawing are admirable, the drapery well treated and the work executed minutely and with great skill.



PEACOCKS DRINKING. (From Pompeii).



THE SACRIFICE OF IPHIGENIA.

While carried to the altar by Ulysses and Diomedes, Iphigenia appeals to her father (left) who hides his face in grief. The augur Calchas (right) is doubtful whether to strike the fatal blow.



WOMEN PLAYING WITH ASTRAGALI.

This picture is a very precious cinnabar painting on marble: a rare example of its kind.



PAQUIUS PROCULUS AND HIS WIFE.

These realistic genre portraits are of special interest.



SAPPHO.



SCENE IN A FULLERY.

Inspection of cloth; carding; bleaching frame.



THE THREE GRACES.

An often repeated grouping.



MARS AND VENUS.

On the left Cupid stands watching.



PERSEUS AND ANDROMEDA.

On the left the sea-monster.



TAZZA FARNESE.



This celebrated ornamental vessel of grey-brown onyx, with admirable reliefs inside and out, is the largest cameo of its kind. The subject of the inner relief has been differently interpreted by art critics. Some refer it to the occasion of an inundation of the Nile, which is impersonated by the old man sitting on the left; others, to a spring festival instituted at the foundation of Alexandria (Egypt), where this marvellous cameo was executed. The relief on the outside represents the Head of Medusa.



NUPTIALS OF BACCHUS.
(Southern Italy).



BLUE GLASS VASE.



ORPHEUS
in the infernal regions.



CAMEO.



CAMEO.

This beautiful vase, rivalling with the famous Portland vase, was used as a cinerary urn. It is decorated with exquisite reliefs appropriately cut in a layer of pure white glass on a background of dark blue glass, representing two vintage scenes: Cupids making wine, singing and playing. On the band at the bottom are goats and sheep in pasture. The vase is made up of two layers of glass, one blown subsequently into the other, and was found in a house in the street of the Tombs at Pompeii.



HOLY FAMILY. By RAPHAEL.



MADONNA AND CHILD. By B. LUINI.



ST. JOHN BAPTIST. By B. LUINI.



DANAË. By TITIAN (1545).

Danaë, the beautiful daughter of Acrisius, king of Argos, was confined in a brass-tower by her father to prevent the fulfilment of an oracle declaring that his daughter's son would kill him. Jupiter, who was enamoured of her, found access to her in the form of a shower of gold, and she became the mother of Perseus. Mother and son were both enclosed in a chest and cast in the sea by Acrisius. But Jupiter saved them and in time Acrisius, in a public game, accidentally met his fate by the hand of his grand-son who in throwing a discus had crushed his foot.



THE RACE OF ATALANTA AND HIPPOMENES. By GUIDO RENI.

Atalanta's beauty gained her many admirers. To free herself from their importunities she proposed to run a race with them (the suitors starting first). Any one who could outstrip her would be made her husband; failure to do so being death. Many of the suitors perished in the attempt; at last Hippomenes whom Venus had provided with three golden apples from the Hesperides, accepted the risk, and during the course artfully dropped them one after the other. Atalanta stopped to gather the apples and lost the race, whereupon Hippomenes claimed the prize.



PENITENT MAGDALENE.
By TITIAN (1567).



HOLY FAMILY.
By SEBASTIANO DEL PIOMBO.



MADONNA (*La Zingarella*).
By CORREGGIO.



VIEW OF VESUVIUS AND TORRE ANNUNZIATA.



THE ASH-CONE AND LAVA-FIELDS.

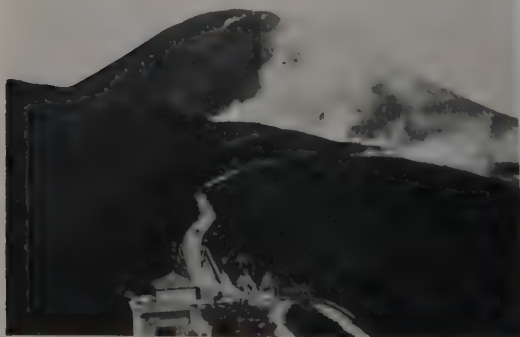
Vesuvius, for the last three hundred years the only active volcano near Naples, rises in solitary majesty from a base nearly thirty miles in circumference. Its height varies according to the different effects of the eruptions,—from about 4000 to 4300 feet. The upper part of the *mountain* is divided into two peaks; the northeast one is called Monte Somma, the southern is Vesuvius proper.

The first record of its activity (after centuries of quiet), dates from A. D. 63 when a fearful earthquake did immense damage at Herculaneum and Pompeii. A few years later, on August 24th, 79, just as the previous damage was nearly repaired, a terrific eruption took place with appalling fury devastating the country around and blotting out from the world the flourishing cities of Pompeii and Herculaneum.

Since that terrible day a great number of eruptions, of various intensity are recorded; the most recent being that of 1906. On April 4th, 5th and 6th the lava began to overflow in streams down the upper part; during the night of the 7th enormous masses of broken stones were thrown from the summit-crater while the lava-torrent descended through the village of Boscotrecase, which it completely destroyed, down to Torre Annunziata. On the next day the crater continued to pour forth huge volumes of ashes which covered the villages around to the depth of five or six feet, while black dust and smoke reached even as far as Naples.



*** VIEW TAKEN FROM THE BRINK OF THE CRATER.



VIEW TAKEN FROM THE OBSERVATORY.



THE CABLE-RAILWAY TO THE SUMMIT.



RUINS OF THE TEMPLE OF APOLLO.



THE TEMPLE OF APOLLO (*Restored*).

POMPEII.

HISTORICAL SKETCH.



BOY WITH A DOLPHIN.

POMPEII, is unique, the most precious storehouse of ancient knowledge the world possesses. Founded by the Oscans about the fifth century B. C., at an early period it became influenced by Greek civilisation. This is proved by the remains of architecture which may be seen to-day. After the Samnites wars (343-290 B. C.) Pompeii fell under the domination of the Romans and, owing to its excellent situation at the mouth of the river which made Pompeii a convenient port, it became a flourishing town with some thirty thousand inhabitants, and in course of time was completely Romanized. In the last days of the Republic it was a favourite retreat of wealthy Romans and, later, also favoured by the emperors.

Previous to its final destruction a fearful earthquake occurred in 63 A. D. and a large part of the buildings of the city were thrown down. This calamity gave the prosperous and enterprising inhabitants an opportunity of re-building their town in a style more in harmony with the architecture of imperial Rome. The new houses and temples had not long been rebuilt or restored when the final catastrophe came on the 24th of August, 79 A. D.

Early in the morning of the fateful day there was a severe shock of earthquake, then a dense shower of ashes came down to the depth of about three feet; and those who appreciated the greatness of the danger had time to escape. But many of them probably returned to save their valuables, while others, stricken with terror, went back into their houses to find shelter. Unfortunately the ashes were soon followed by fragments of red-hot pumice stones, which rained down to the depth of eight or ten feet, and succeeded by a fresh shower of volcanic ashes lasting all day. Pompeii and Stabiae on the south side of Vesuvius were completely buried, while Herculaneum on the west side, was covered to the depth of 60 ft. with the same materials, but here the ashes being mingled with torrents of rain, hardened into a kind of tufa stone, and the modern town of Resina was built over its site.

From the number of skeletons discovered, it has been estimated that about two thousand persons perished at Pompeii. After its catastrophe the very name of Pompeii was forgotten and her place was known no more, until in the 18th century excavations were commenced and most of the ruins have been extricated of the ashes and rubbish accumulated during seventeen centuries. To-day a whole antique city, which represents almost our only source of acquaintance with ancient domestic life, lies before our astonished eyes, and in wandering through her streets, we find it difficult not to give reins to imagination and sentiment.



VIEW OF THE BASILICA.

This was the most magnificent and architecturally the most interesting building at Pompeii. It is oblong in shape and measures 220 ft. by 80 ft. It was chiefly devoted to business transactions and to the administration of justice.



PART OF THE COLONNADE OF THE FORUM.

The colonnade surrounding the Forum on three sides was, in greater part, built in two stories, the lower of the Doric the upper of the Ionic order. The upper gallery was approached by stairways some of which are still preserved.



THE WATER GATE (*Porta Marina*).

The Arch on the left has a path for foot passengers.

The Museum contains several casts of human corpses and one of a dog. The bodies of those who perished in the storm of ashes which covered Pompeii left perfect moulds in the ashes which afterwards hardened. In 1863, Signor Fiorelli, the Director of the excavations, filled these moulds with soft plaster of Paris and succeeded in preserving the figures and the pathetic attitudes of the deceased.



THE MUSEUM.



VIEW OF THE STABIAN GATE.

Besides an amphitheatre Pompeii possessed a large uncovered theatre and a smaller covered one. The latter illustrated here had a seating capacity of 1500; the seats were of masonry, cut in such a way that the person sitting in front was not disturbed from the feet of one sitting on the upper seat behind.



VIEW OF THE SMALL THEATRE.



VIEW OF THE FORUM LOOKING NORTH TOWARDS VESUVIUS.

The Forum was the central point of the town and here the most important religious festivals were celebrated. It served also as the favorite promenade and lounging place, where people met to discuss affairs of mutual interest or indulge in conversation. Six streets converge to the Forum, but only pedestrians could enter it. Including the colonnade the Forum measures approximately 497 ft. in length by 156 ft. in breadth; the open space in the center was paved with large slabs of travertine. Here were erected statues of emperors, illustrious men and citizens who had rendered distinguished services to the community. On the north side, the Forum was dominated by the *Temple of Jupiter*, flanked on both sides by triumphal arches. On the west by market buildings and the *Temple of Apollo*. On the northeast (near the temple of Jupiter) is the *Macellum*, a provision market, and south of it the *Sanctuary to the City Lares*; adjoining it is the *Temple of Vespasian* and next the *Building of Eumachia*, probably used as a bazaar for the sale of clothing. The southeast corner of the Forum is occupied by the *Comitium*, voting place; the southern side by *Municipal Buildings* and the southwest corner by the *Basilica*. No private houses opened on the Forum.



COLONNADE OF THE PALAESTRA.

(*Barracks of the Gladiators*).



SCHEME OF WALL DECORATION.

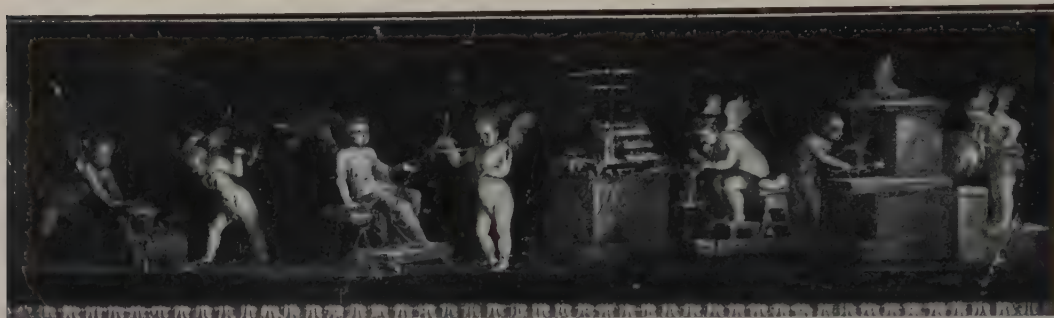


VIEW OF THE TEMPLE OF ISIS.



THE TEMPLE OF ISIS.

The temple of Isis was probably built in the first century B. C. An inscription over the entrance indicates that, after the earthquake of 63 A. D., it was restored by N. Popidius Celsinus, a boy six years of age, and that in recognition of his generosity, he was admitted into the rank of the decurions.



CUPIDS AS GOLDSMITHS. Wall painting in the House of the Vettii.



SPECIMEN OF WALL DECORATION.



PERISTYLE IN THE HOUSE OF THE VETII.

Partly rebuilt and replanted.

The House of the Vettii is a museum in itself. In no other house in Pompeii will the visitor obtain an impression of the aspect presented by a peristyle in ancient times; nowhere else are the wall decorations so effective, the excellently preserved compositions so remarkable both for the drawing and exquisite finish.



VIEW OF A (DINING?) ROOM. *House of the Vettii.*



THE INFANT HERCULES strangling the serpents.

Most of the better class Pompeian houses were built in one story and consisted of a single series of apartments. They were entered from the street by a narrow passage (*vestibulum*) leading to a court (*atrium*). This atrium, the chief feature of Pompeian houses, was surrounded by a covered passage and in the center had an *impluvium*, or reservoir for rain water connected with the cistern. The roof of the atrium sloped inwards from all sides and had a rectangular opening in the middle (*compluvium*), which gave light and air to the atrium and the sleeping rooms opening into it. (*Continued.*)

POMPEII — THE DEAD CITY (*House of the Vettii*).



CUPIDS MAKING AND SELLING OIL. Wall painting in the House of the Vettii.



VIEW OF THE PERISTYLE.



A DINING ROOM. On the end wall «Punishment of Ixion.»

The House of the Vettii, unlike other Pompeian buildings from which every object of value and every painting of importance have been removed to the Museum of Naples, has been allowed to remain in the same condition in which it was unearthed in 1894. It therefore affords the best insight into the domestic details of a wealthy man's Roman household.



A CORNER OF THE PERISTYLE.



YOUNG BACCHUS.



KITCHEN with cooking-apparatus.

(Continuation.) At the rear of the atrium was a large chamber (*tablinum*), probably used as a reception room, on the right or left of which was the *andron*, a sort of hall or passage connecting the atrium with the *peristyle* beyond. The *peristyle* (connected with a side street by a separate entrance) consisted of an open court with dining rooms (*triclinium*) and business rooms opening into it. It was enclosed by a colonnade and had a garden in the middle. The kitchen had no particular location. Few houses had private baths, the public baths being preferred and patronized. Second story rooms destined principally for the slaves are rarely found.



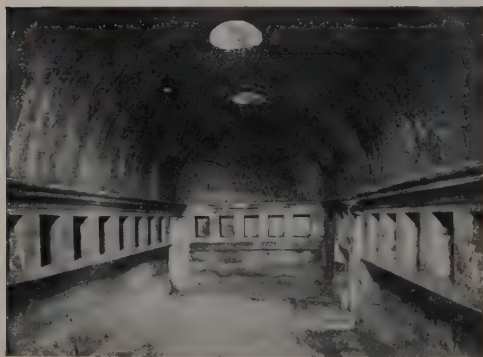
COMMEMORATIVE ARCH.

The bronze statue of Caligula which once surmounted this arch is now in the Museum at Naples.



THE THERMÆ (*Tepidarium*).

This chamber was heated by means of a large bronze brazier. The niches around were used for depositing clothes.



THE STABIAN BATHS (*The largest and oldest establishment at Pompeii*).

The Apodyterium (Dressing room for women).



Dressing room for men.

The Stabian Baths are the largest in Pompeii and were designed for both men and women. Though less extensive than the baths of Rome the arrangement of their essential parts was the same. First there was a court, *palaestra*, surrounded by a colonnade; it was used for gymnastic exercises and had a shallow open-air swimming tank. From the *palaestra* a passage or anteroom lead to the dressing room, *apodyterium*; next to which was the *tepidarium*, a moderately heated room, and the *calidarium*, a room in which hot baths were given.



VIEW OF THE HOUSE OF THE TRAGIC POET.

In the foreground the *impluvium* and a cistern curb. At the right, the *andron*. In the centre, the *tablinum*; beyond, the *peristyle* and the shrine.



MOSAIC IN THE HOUSE OF THE TRAGIC POET.

BULWER in his «*Last Days of Pompeii*» represents the house of the Tragic Poet as the dwelling of Glaucus.



RUINS OF A BAKERY WITH MILL-STONES.
The mills were probably turned by slaves or asses.



STREET OF THE TOMBS. The burying-places of the Greeks and Romans were at a distance from their towns.



THE VILLA OF DIOMEDES.



SEMICIRCULAR NICHE (Street of the Tombs).

In a subterranean vault of the Villa of Diomedes a number of skeletons were discovered in one spot near the door. There were jewels and coins and several wine amphoras. It seems that the inmates, who had sought protection here, had rushed to the door and in their attempt to open it had been suffocated with the sulphureous vapours in the air.



TEMPLE OF FORTUNA AUGUSTA (*Strada del Foro*).



VIEW OF THE AMPHITHEATRE.

At intervals in the streets are placed big stepping-stones for the convenience of foot-passengers in wet weather, which owing to the lack of drains turned these streets into regular watercourses.



VIEW OF CASTELLAMARE.



SORRENTO. VIEW OF THE CLIFFS.



SORRENTO. CAMPANILE OF THE CATHEDRAL.



SORRENTO. VIEW OF THE HARBOUR.



THE « TARANTELLA. » *The famous popular dance.*

dismissal. Fuming on one side; pouting on the other. Reaction, approximation, explanation, exoneration, reconciliation, osculation, winding up with a grand *pas de circonstance*, expressive of confidence re-established and joy unbounded.*

* W. A. J. STAMER, *Dolce Napoli* (pag. 123).

The Tarantella, usually performed with the assistance of exhilarating music in the Sorrentine hotels, is a most graceful dance expressive of old-fashioned courtship and full of rhythmical movement and display of peasant-finery.

« The Tarantella is a choregraphic love-story, the two dancers representing an enamoured swain and his mistress. It is the old theme—'the quarrels of lovers is the renewal of love.' Enraptured gaze, coy side-look; gallant advance, timid retrocession; impassioned declaration, supercilious rejection; piteous supplication, softening hesitation; worldly goods' oblation, gracious acceptance; frantic jubilation, maidenly resignation. Petting, wooing, billing, cooing. Jealous accusation sharp recrimination; manly expostulation, shrewish aggravation; angry threat, summary



VIEW OF SORRENTO AND THE CASTELLAMARE ROAD.

SORRENTO, the ancient *Surrentum*, already in the days of imperial Rome was a place of no small importance and was frequented by the proud inhabitants of the capital who came here to enjoy sunny leisure. The numerous remains of Roman villas and medieval walls and towers easily testify to its former importance and prosperity. And truly, the lovely shores of Sorrento, its enchanted gardens, its blossom-filled groves upon steep cliffs, the intoxicating perfume of orange flowers, combine to make it a place of delight and an ideal resort at all times of the year.

The hotels are charmingly situated amid flowering gardens or on a terrace overlooking the sea, whence a series of magnificent views over the bay and surrounding country may be enjoyed. In spring and autumn Sorrento is frequented almost exclusively by Americans and English; its situation however, admirably adapts it for a summer residence when the delight of bathing in the limpid waters of the Bay is added to the other attractions of society gatherings and gaieties.

Owing to its topographical position Sorrento is a convenient centre and starting point for many attractive excursions about this beautiful region.



NEIGHBORHOOD OF SORRENTO. VIEW OF CAPRI.



CAPRI. VIEW OF THE MARINA GRANDE.

THE island of Capri lies in the Bay of Naples, and its picturesque outline forms one of the most charming features in the view of the bay itself. It is noted in history as the place where the emperor Tiberius († 37 A. D.) spent the last ten years of his life, and remains of several villas built by him are still to be seen. Famed for its bold, picturesque scenery, the island long has been a favorite resort of artists and tourists. It would be impossible to paint a word picture of this fairy-like island, with its bold cliffs rising precipitously from the sea, its terraced hills with blooming groves of oranges and vines, the white sunny houses, all with flat roofs, the villas with their gay approaches, the magnificent road to Anacapri affording a panorama which is wonderful in its display of color, a point of observation from which one of the loveliest pictures in the world may be enjoyed, and, last but not least, the marvellous Blue Grotto and the enchanting sea that lies along the shore and encircles the island.



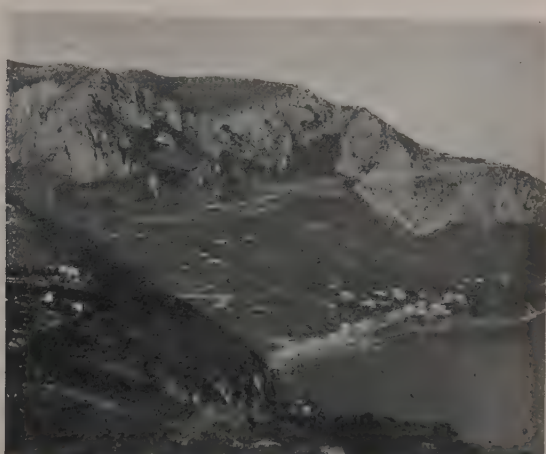
ARCO NATURALE (Natural Archway).



CAPRI. THE PIAZZA AND CAMPANILE.



THE ROAD LEADING TO THE MARINA PICCOLA.



MONTE SOLARO AND THE ROAD TO ANACAPRI.



VIEW OF THE BLUE GROTTO.



RETURN FROM THE BLUE GROTTO.

The Blue Grotto is the most famous of the caves in the rocky shores of Capri. It can only be entered from the sea and the entrance being scarcely 3 ft. high access is possible only by small boats when the sea is quiet. Visitors must lie flat down in the boat which is carried in by the wave, and they suddenly find themselves in a marvellous place. The water is liquid sapphire, the rocky vaulting glistens with a beautiful pale blue light, the drops of spray tossed up by the movement of the oars fall like phosphorescent silver: the whole effect presents a scene of truly magic beauty and fascination.



SOUTHERN COAST AND THE FARAGLIONI.



VIEW OF THE ISLAND OF CAPRI.



VIEW OF AMALFI FROM THE TERRACE OF THE CAPUCHIN MONASTERY.

AMALFI once made laws governing Mediterranean waters and possessed colonies in the distant soil of Africa and Asia. In the 12th cent. it was a prosperous republic with a powerful fleet and a population of 50,000, until the Normans subdued it and its importance declined. The town is most singularly situated,—surrounded on one side by overhanging mountains and rocks, while on the other spreads the illimitable blue of the Mediterranean, veiled with the softest haze. The hills rise terrace-wise above the town, gaily coloured houses, villas surrounded with orange groves and medieval towers are mingled in picturesque variety half buried in the foliage of the vine. The Old Capuchin monastery, the well known hotel perched up on the hill, is the realization of a pleasant dream, for here one may pass his hours in perfection of leisurely comfort. To Amalfi is commonly attributed the honour of having given birth to Flavio Gioia, the inventor of the mariner's compass.



AN OLD WATCH-TOWER.



*** OLD MONASTERY NOW A HOTEL.



VALLEY OF THE MILLS.



CLOISTERS OF THE CAPUCHIN MONASTERY.



CATHEDRAL OF ST. ANDREA (11th cent.).



*** GENERAL VIEW OF AMALFI AND (right) THE VILLAGE OF ATRANI.

The Amalfi coast viewed from the sea, is the most enchanting of all the Italian shores.



POSITANO from the hill-side.

The Amalfi or *Corniche* Road, which stretches from Castellamare, for forty miles, along the shores of the blue Mediterranean, to Salerno, is considered to be without rival for beauty and scenic views. The road is almost the whole way hewn in the cliffs of the coast and frequently supported by viaducts nearly five hundred feet above the sea-level. Smiling villages, each with its note of individual charm, are scattered all along the coast.



A VILLAGE ALONG THE AMALFI ROAD.



GENERAL VIEW OF POSITANO.



VIEW OF THE HIGH ROAD FROM POSITANO TO AMALFI.

It is difficult to furnish an efficient description of the attractions of this district without seeming to indulge in exaggeration. Here is the realm of the olive-tree, which clothes the foot of the hills; greyish yellow rocks, silver-gray foliage of the olive; dark green groups and groves of orange and lemon trees; gaily coloured villages, a graceful campanile here, a picturesque tower, standing solitary there; a blue sky above, a blue sea below; a series of never ending enchantments, — such is the character of this exquisite coast scenery



CETARA.



MAIORI.

(Villages between Amalfi and Salerno).



WATCH-TOWER near CETARA.



VIEW OF ATRANI.

The picturesque village of Atrani, a suburb of Amalfi, boasts of an interesting little church, *S. Salvatore a Biveta* wherein the doges of Amalfi were elected and buried; its beautiful Byzantine bronze doors date from 1087.



VIETRI SUL MARE.



*** OLD FOUNTAIN AT MINORI.



THE CAMPANILE OF THE CATHEDRAL.



THE COAST OF AMALFI SEEN FROM RAVELLO.

The celebrated old town of Ravello was probably founded by patrician families of Amalfi; it is beautifully situated on a high plateau four miles to the northeast of the latter town and commands a most fascinating view of the coast and the bay of Salerno. The curious penetrating charm of this place, the marvel of its view across the fabled sea, appealed so strongly to the most romantic spirit of our generation that Richard Wagner, signing his name in the visitor's book of the local hotel, added the words, "Klingsor's Zaubergarten ist gefunden."

In the eleventh century, when in the zenith of its fame and prosperity, the town was entirely girdled by walls and towers and possessed four monasteries, thirteen churches and a great many private palaces. The Cathedral with its bronze doors, its mosaics and Norman sculptures; the Palazzo Rufolo, a perfect Alhambra, are now left to recall the memory of its period of greatness.



*** LOWER PART OF THE PULPIT.



MARBLE PULPIT (13th cent.).
(Church of San Giovanni).



BRONZE DOORS (12th cent.).



MARBLE PULPIT (13th cent.).
(Cathedral of Ravello).

THE town of Salerno, which gives the name to its gulf, is the terminal point of the famous « Corniche Road. » In the Middle Ages, under the successive rules of the Lombards, the Normans and the houses of Hohenstaufen and Anjou, the town attained a high degree of prosperity and possessed a most excellent school of medicine. The Cathedral is now the most interesting place in town. Besides the beautiful pulpit illustrated on this page, it contains, among others, the tomb of Pope Gregory VII. Hildebrand, one of the greatest men, a reformer, almost a martyr, dead in exile, as he said, because he loved justice.

Hildebrand, the son of a Tuscan carpenter, rose to eminence as a monk of the Benedictine Monastery of Cluny, where he won a reputation for his learning and the extreme austerity of his life in an age of undisguised immorality. He became sensible of the formidable evils tending to the corruption of the clergy, due to their dependence on the Emperor for investiture into their benefices, and set himself with all his might to effect a total purging of the Church from its foulness, and especially from the guilt of simony. For some years before his actual election to the Papal throne he had begun to exercise an immense control over the councils of the Church, and he was personally responsible for the epoch-making resolution (1060), which declared that the choice of a new Pontiff was vested in the College of Cardinals alone. As soon as he assumed the Tiara in 1073, he began to dispute with the Emperor Henry IV. about the question of « investiture. » And in the council of 1075 he caused to be passed a decree vehemently condemning as simony investiture by layman, declaring null the bestowal by King or Emperor of the Episcopal ring and staff to a bishop, deposing certain bishops whom Henry had instituted and excommunicating several of Henry's officials to whom these prelates had, he alleged, paid money for favouring their appointment. In great indignation, the Emperor protested against so decided an infringement of a custom which had been followed since the time of Charlemagne. He assembled a council of his ecclesiastics at Worms, and there a decree was passed declaring that Gregory was deposed. The Pope retaliated by a solemn sentence of excommunication on the Emperor. The issues were now clear: the Emperor strove to make the Church a feudal dependency, the Pope to render the Church, with all its temporalities, independent of the State. The struggle between Church and State or the « War of the Investitures » had begun. The Pope's sentence made the German nobles turn against the Emperor, and they informed Henry that unless he obtained remission of the ban within the year they would renounce their fealty and he would lose his throne. The final act of that terrible duel which was destined to distract Italy for generations to come is well known. Accompanied by his wife and by the excommunicated bishops and officials, Henry crossed the Alps in the depth of winter in order to ask absolution of the Pope who was then staying at the Castle of Canossa, the Countess Matilda's stronghold in the Apennine Mountains. For three weary



*** VIEW OF THE TOWN AND GULF OF SALERNO.



MARBLE PULPIT of the 12th cent.
(Cathedral of Salerno).



FRAGMENT OF THE BRONZE DOORS OF THE CATHEDRAL.

These doors presented by Landolfo Butromile in 1099 were executed at Constantinople.

amidst the snow before the castle-gate, clad only in a coarse woollen shirt as a penitent, and there, fasting, he awaited in humble patience the pleasure of the stern Pontiff. At last he was admitted, threw himself on his knees and received absolution, but on very hard terms. The terms imposed were intolerable and Henry broke them, elected a Pope (Clement III.) of his own, and accompanied by him entered Rome at the head of an army. Gregory VII. took refuge in the castle of Sant'Angelo, and sent an appeal to Robert Guiscard, Duke of Apulia and Calabria. The latter accompanied by 40,000 warriors forced his way into Rome, put Henry to flight and delivered the Pope. But the city was given over to pillage, and innumerable churches and monuments were reduced to ruins. Gregory himself was shocked at the state in which the city was restored to him, and found it advisable to leave it with his rescuers and retire to Salerno where he died the following year (1085).



VIEW OF THE TEMPLE OF NEPTUNE.

PAESTUM, the *Poseidonia* of the Greeks, was founded five hundred years before Christ, by a Sybarite colony. The city today has disappeared from the earth, only the magnificent lines of columns in the three Doric temples remaining to testify to the greatness of its past.



TEMPLE OF CERES.



TEMPLE OF NEPTUNE.

It is impossible to imagine a higher effort of man's creative genius than in these temples, which seem to be built for eternity.



VIEW OF THE BASILICA.

This temple less imposing and inferior in beauty of proportion to the temple of Neptune, is divided into two halves and was probably intended for the worship of dual divinities.



THE LAKE LUCRINUS.



VIEW OF BAJA AND ITS CASTLE.



POZZUOLI. THE SOLFATARA.

The "Solfatara" is the crater of a half-extinct volcano.



POZZUOLI. TEMPLE OF SERAPIS.

In ancient times Pozzuoli was the nearest port to Rome.



POZZUOLI. THE AMPHITHEATRE.



VIEW OF NISIDA FROM POSILIPO.



ISCHIA. THE CASTLE OF ALPHONSO I.



BAJA. TEMPLE OF VENUS.



VIEW OF THE MONASTERY OF MONTECASSINO. *Founded by St. Benedict in 529.*

This is the principal and most ancient of the Benedictine monasteries. Erected on the site of a temple of Apollo, the abbey has been repeatedly destroyed by the Lombards, the Saracens, and other invaders, the edifice now standing being of the 17th century. Of the original monastery only a few architectural fragments now remain; the bronze doors of the church, executed at Constantinople in the middle of the 11th century, are inscribed with a list, inlaid in silver, of all the possessions of the abbey in 1060, which at that time was esteemed the richest in the world. Its abbot was the administrator of a diocese composed of 37 parishes, and the revenues at the end of the 16th century were valued at 500,000 ducats. It was from here that monastic life spread over barbarous Europe in the darkest period of the Middle Ages; here the arts and sciences, found an asylum with the brethren who faithfully guarded them for posterity, and the world's debt to the early Benedictines for their safe preservation of whatever remained of ancient civilisation is very great. The Library of the monastery, once of world-wide fame, still possesses a collection of about 10,000 volumes and many valuable manuscripts executed by the monks. In medieval times students of literature and other arts were received into the monasteries so that they became the centres of actual schools of Art.



CAPUA. RUINS OF THE ROMAN AMPHITHEATRE.
Constructed of travertine, it dates from Imperial times.



BENEVENTO. ARCH OF TRAJAN. A. D. 114.



CASERTA. THE ROYAL PALACE. *Erected in 1752 by VANVITELLI for Charles III.*
The façade is 800 ft. long and 135 ft. high. In its vastness this palace recalls the Escorial.



SULMONA. PALAZZO COMUNALE. *Early 16th cent.*

THE ABRUZZI - APULIA

AQUILA TROIA TRANI
BRINDISI BARI LECCE
BITONTO



Traceried window at Sulmona.

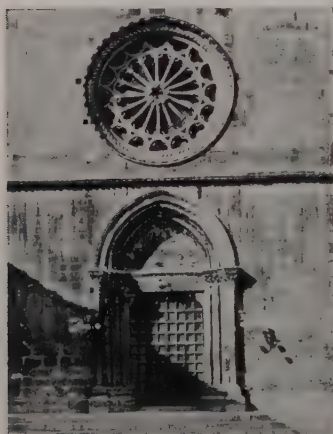


AQUILA. SANTA MARIA DI COLLEMAGGIO. A.D. 1287.

The marble façade inlaid with red, has splendidly-wrought portals. The interior contains the tomb of Pope Celestine V.



CHIEF PORTAL. S. Maria di Collemaggio.



SULMONA. PORTAL OF S. MARIA.



SULMONA. PORTAL OF THE CATHEDRAL.



SULMONA. PALAZZO TABASSI.



TORRE DEI PASSERI. SAN CLEMENTE IN CASAURIA.

Founded in the 9th cent. on the site of an old Benedictine abbey and rebuilt by the Cistercians in 1176.



PULPIT of San Clemente in Casauria.



FRAGMENT OF BRONZE DOOR executed by ODERISIO in 1119-27. Byzantine style. (Cathedral of Troia).



TROIA. THE CATHEDRAL. A. D. 1093-1125.
The upper part of the façade in Apulian style, 13th cent.

APULIA and most of Southern Italy, once belonged to the beautiful and much praised *Magna Grecia*, of which there remains scarce the shadow of a shade. From the beginning of the eleventh century,—when the Normans made their first appearance in Italy—till the middle of the twelfth century Apulia enjoyed ever increasing prosperity. During this period the cities enriched by commerce and agriculture, acquired a spirit of emulation, independence, and enterprise. Art flourished and developed under the Norman rulers and it was during this romantic period of her history that the noble churches were built whose façades and portals with their gates of bronze furnish us with the most important examples of sculpture.



FRAGMENT OF BRONZE DOOR executed by BARISANUS in 1175. Byzantine style (Cathedral of Trani).



TROIA. PULPIT OF THE CATHEDRAL.



TRANI. PORTAL OF THE CATHEDRAL.



TRANI. THE CATHEDRAL. Erected A. D. 1100.

APULIA.



GENERAL VIEW OF BRINDISI.

BRINDISI an important station for the trade between Europe and the East, is famous in history; it formed the termination of the Appian Way and was the chief port of the Romans. In the Middle Ages it was the embarkation place of the Crusaders.



CANOSA. EPISCOPAL THRONE (1089).



BARI. CHAIR OF S. ELIA (1098).



GREEK MARBLE COLUMN
indicating the termination of the
Appian Way (Brindisi).



BITETTO. THE CATHEDRAL.
Façade of the 13th cent.



PORTAL of Bitetto Cathedral.
Gothic style. A. D. 1435.



ALTAMURA. THE CATHEDRAL.
Restored A. D. 1316.



BARI. CHURCH OF SAN NICOLA.
Begun A. D. 1087. It contains the relics of the saint.



LECCE. CHURCH OF SS. NICOLÒ AND CATALDO.
Completed A. D. 1180. Dome in Byzantine style.



BITONTO. PORTAL OF THE CATHEDRAL.



BITONTO. THE CATHEDRAL. A. D. 1175-1200.



ALTAMURA.
PORTAL OF THE CATHEDRAL. 1330.



BITONTO.
LOGGIA OF THE CATHEDRAL. 1200.



RUVO.
PORTAL OF THE CATHEDRAL. 13th cent.



ANDRIA. CASTEL DEL MONTE. Erected in 1240 by Frederick II.

This castle which has defied, and still defies the hand of time, is perhaps the most wonderful and original structure of the kind in the world. The edifice, built in 1240 by the Emperor Frederick II. as a fortress and a palace is as beautiful as its general plan is ingenious and its workmanship admirable. Its plan is octangular, with eight powerful octagonal turrets at the angles; it measures one hundred sixty-seven feet at its extreme breadth and about nine hundred feet in circumference; the walls are all one hundred feet high and about eight feet thick. The vaulted ceilings and the marble doorway are reminiscent of classic art; whilst the sculptured ornaments recall the origin of the founder of the Great School of Pisan sculpture.

SARDINIA.



UTA (Sardinia). THE CATHEDRAL.
12th cent. Romanesque style.



SACCARGIA (Sardinia). BADIA DELLA TRINITÀ.
Pisan style. 12th cent.



GENERAL VIEW OF MONREALE.

SICILY

PALERMO

TAORMINA SYRACUSE GIRGENTI
MESSINA SEGESTA CEFALÙ



PALERMO. Monte Pellegrino.



TEMPLE AT SEGESTA. *One of the best preserved Doric temples in Sicily. (5th cent. B. C.).*

SICILY.

"Italy without Sicily leaves no image in the soul.
"Sicily is the key to all."

— GOETHE.

SICILY possesses an abundance of splendid ruins and presents to historians and archæologists a field the more tempting since it has been so little tilled, and a new world to travellers who delight in the romantic and picturesque. Nowhere else in Europe (within the limits of so small a territory) are there to be seen so many well preserved specimens of the work of the master builder of ancient and medieval times.

It has been well said that "Sicily is the Archæological Museum of Europe," for in Sicily are to be seen the fragments of cyclopean structures reared by prehistoric builders; foundations of walls laid by Phœnicians and Carthaginians; temples, theatres, and fortresses of Greek construction; bridges, aqueducts and amphitheatres erected by Roman engineers; remains of edifices built by Byzantine architects; mosques and towers of Saracenic origin; while of Norman churches, castles, palaces, — who can tell the number or describe the magnificence?



TEMPLE OF CASTOR AND POLLUX AT GIRGENTI. (5th cent. B. C.).



GENERAL VIEW OF PALERMO.

P A L E R M O.

PALERMO, is the capital of Sicily, and its largest city. It lies fronting a beautiful bay and encircled by mountains; the plain enclosed by a semicircle of hills, is named from its singular form and luxuriant fertility, the "Conca d'Oro," the Golden Shell; and within this shell lies Palermo like a splendid pearl.

The city was founded by the Phoenicians, from whom it passed into the hands of the Carthaginians. In 254 B. C. it was conquered by the Romans and subsequently by the Goths. From the sixth to the eleventh century the city was in turn ruled by the Byzantine emperors and by the Arabs, but in 1072 the Normans obtained possession of the town and it then became the centre of a brilliant architectural activity; palaces and villas, churches and monasteries were erected with such splendour and magnificence as to make of Palermo one of the most glorious cities of Southern Italy.



THE VILLA TASCA.



THE VILLA GIULIA.

The Villas and Gardens of Palermo are among the most beautiful and interesting of the Italian gardens.



COURT OF THE ROYAL PALACE.



THE ROYAL PALACE AND TOWER OF S. NINFA.

The Royal Palace occupies the site of an ancient Saracenic edifice of which the tower is the only relic. The palace contains the splendid "Cappella Palatina" illustrated on the opposite page.



VIA QUATTRO CANTI (Four Corners).
The Piccadilly Circus of Palermo.



THE GRAND THEATRE.
One of the largest theatres in the world.



VILLA GIULIA. The Public Park.

This garden, originally laid out in 1777, is one of the most beautiful in Italy.



CHRIST SURROUNDED BY ANGELS.
Twelfth century mosaic.

Among all the many places of interest, which attract the stranger to Palermo, there is not one, perhaps, which produces a more powerful impression on the visitor than the Cappella Palatina. Built about 1130 by King Roger II., this chapel is the most splendid of any ecclesiastical interior in Christendom. The floor is covered with inlaid marbles and coloured mosaics; the nave is separated from the aisles by columns of Egyptian granite and cipollino; the walls are richly adorned with glittering mosaics



CAPPELLA PALATINA (Royal Chapel).

representing scenes from the Old Testament, the lives of Christ, St. Peter, and St. Paul; the beautiful roof, curiously carved, and decorated with an Arabian inscription, is reminiscent of the Alhambra. To the right is a gorgeous pulpit and a carved marble candelabrum exquisitely mellowed by age. The whole chapel is a gem, a triumph of Norman art.



THE NATIVITY. Twelfth century mosaic.



CAPPELLA PALATINA. View from the altar.



THE CATHEDRAL. Erected A. D. 1169-85.

The Cathedral, erected in 1169-85 by the English archbishop Walter of the Mill (Gualterius Offamilius), on the site of an earlier church which had been used as a mosque, is one of those numerous structures in Italy to which the word exquisite fits itself. A host of statues of holy or distinguished natives—bishops, popes, and saints—surrounds the enclosure in front of the edifice, which is beautiful in the golden colour of its stone, and splendid in the richness of its Saracenic-Norman decoration.

The interior contains porphyry tombs of King Roger, "mighty duke and first King of Sicily" († 1154); his daughter Constance, wife of Henry VI.; Emperor Henry VI. († 1197); his son the great Emperor Frederick II. († 1250); etc. These magnificent tombs constitute one of the most interesting groups of royal sepulchres in the world.



TOMB OF EMPEROR FREDERICK II. († 1250).



INTERIOR OF THE CATHEDRAL.



CLOISTERS OF SAN GIOVANNI DEGLI EREMITI. *Arabo-Byzantine architecture.*

San Giovanni degli Eremiti is one of the most picturesque relics of Norman times in Sicily. The church was founded in 1132 by King Roger on the site of an older monastery. The five red domes, rising directly from the plain, perpendicular walls, present quite an Oriental appearance, and show that Moslem architects have been given a free hand in its building. In a diploma bearing the date of 1148, Roger grants the buildings to the monastery (*Sancti Johannis*) "for the love of God, and the salvation of our mother; and our father, the great Count Roger I.; of the most serene Duke Robert Guiscard, our uncle, of most blessed memory; and also for the welfare of the soul of our consort, Queen Elvira."



CATACOMBS OF THE CAPUCHINS.



CHURCH OF SAN GIOVANNI DEGLI EREMITI.



Roger I. crowned by Christ (mosaic).



The Interior.



The Campanile.

CHURCH OF SANTA MARIA DELL'AMIRAGLIO. « La Martorana ».
Erected A. D. 1143 by GEORGIOS ANTIOCHENO the grand-admiral of King Roger I.



CHURCH OF SANT'AGOSTINO.
14th cent. portal.



THE VIRGIN ADORING.
By LORENZO DI CREDI.



PALACE OF LA ZISA.
Arabo-Norman style.



LA CUBA. Arabo-Norman Palace.
Erected by William II. in 1182.



CHURCH OF SAN CATALDO. Begun in 1161.
Arabo-Norman architecture.



CLOISTERS OF THE BENEDICTINE MONASTERY. *Early 13th century.*

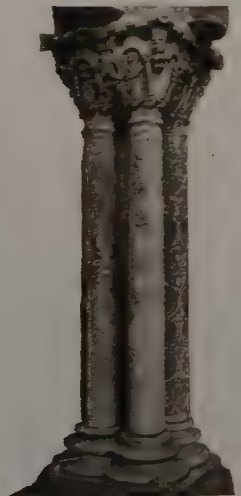
The Cathedral of Monreale and the adjoining Benedictine monastery were erected in 1174-89 by order of King William II. called the Good. All that man's genius could devise, all that the hand of man could create, has been realized to create this triumph of ecclesiastical architecture.

The church is in the form of a Latin cross 333 ft. long and 131 ft. wide. The magnificent portal has bronze doors of the 12th century adorned with reliefs from the Scriptures; the wonderful interior has granite pillars with sculptured capitals of great beauty and delicate workmanship; the floor is of variegated and inlaid marbles; the walls are richly adorned with dazzling mosaics which portray scenes from the Old Testament downward.

The magnificent cloisters are the most superb examples of twelfth century architecture in existence. The court, which is one hundred and sixty-nine feet square, is surrounded by pointed arches resting on coupled columns of marble, with a group of four at each angle. There are altogether two hundred and sixteen columns in pairs, encrusted with mosaics in varying patterns, with ever-varied classical capitals of marvellous beauty «all the religion, all the poetry of their age, sculptured in stone.» At the southern angle of the cloisters is a little square court with a fountain in the centre thoroughly Saracenic in character, reminiscent of the Alhambra.



LOGGETTA AND FOUNTAIN. *Southern angle.*



Group of four columns.



APSES OF THE CATHEDRAL.



WEST FRONT OF THE CATHEDRAL.

The Cathedral of Monreale, erected in 1174-89 by order of King William II., is the most conspicuous monument of Byzantine-Norman Art in Sicily.



CLOISTERS OF THE BENEDICTINE MONASTERY.
Early 13th cent.



SCULPTURED CAPITAL.
Cathedral of Monreale.



DOORWAY OF THE CATHEDRAL.
Arabo-Norman style.



BRONZE DOORS.
By BONANNO DA PISA (1186).



WILLIAM II. presents the church to the Virgin.
(Mosaic in the Cathedral).



INTERIOR OF THE CATHEDRAL OF MONREALE.

The walls of this cathedral are entirely encrusted with the most splendid specimens of Norman-Byzantine mosaics which cover an area of about seventy thousand square feet. They illustrate scenes from the Old Testament, from the life of Christ, and from the lives of the Apostles. In the tribune is a colossal half-length figure of the Saviour, holding an open book, on which "I am the Light of the World" is written in Greek and Latin; in the space below is the Virgin holding the Child, saints, prophets and patriarchs; in the arms of the transept are histories of SS. Peter and Paul; the nave contains two long rows of tableaux depicting Biblical events.



SCENES FROM THE OLD TESTAMENT.
Mosaics on the walls of the Cathedral.



CHRIST, THE APOSTLES AND SAINTS.
Mosaic in the tribune of the Cathedral.



COURT OF THE MUSEUM.



HALL OF SELINUNTE. Showing the metopes.

The Palermo Museum contains very remarkable collections of Sicilian-Greek terracottas and sculptures and other antiquities, besides a picture gallery and specimens of Sicilian needle work and embroideries.



HERCULES FIGHTING THE AMAZON.



PERSEUS KILLING MEDUSA.



DIANA AND ACTÆON.

Metopes from the Doric temples of Selinunte.

These metopes, executed soon after the foundation of Selinus (about 627 B. C.), illustrate the very earliest development of Hellenic sculpture.



ORPHEUS PLAYING THE LYRE. 1st cent. A. D.
Mosaic Pavement (20ft by 16).



ETRUSCAN SARCOPHAGUS.
This is a noble example of ancient art.



THE GRÆCO-ROMAN THEATRE. *In the distance is the volcano Etna.*

The Græco-Roman theatre at Taormina has the finest site of any theatre in the ancient world.

Situated four hundred feet above the level of the sea, this theatre is one of the most striking monuments of antiquity; it appeals to the heart like an enchanting poem.

The theatre itself is semicircular and is 377 feet diameter on the outside. Its perfection of structure was celebrated, as a voice upon the stage could penetrate to every part of the building when it was occupied by an audience of 40,000.



THE BADIA VECCHIA.

TAORMINA is a spot of infinite loveliness, the land of *Dolce Far Niente*, set as a resting place amid the stress and turmoil of the world.

The town lies in an elevated position of wonderful, almost unique beauty; affording magnificent views combining sea and sky of a marvellous blue, miles of curving coast line and picturesque mountain scenery, while the majestic pyramid of Mt. Etna on one side constitutes a scene of indescribable charm and beauty.



PALAZZO SANTO STEFANO.

The Badia Vecchia and the Palazzo di S. Stefano at Taormina are considered among the most beautiful Gothic buildings in the world.

SYRACUSE.



PANORAMA FROM THE LATOMIA DEI CAPPUCCINI.



HARBOUR AND PASSEGGIATA ARETHUSA.

SYRACUSE founded in 733 B. C., was for several centuries the greatest city in the world. In ancient times the town is said to have contained over a million inhabitants; its historic significance is only surpassed by few other cities.



LATOMIA AND CONVENT OF THE CAPUCHINS.

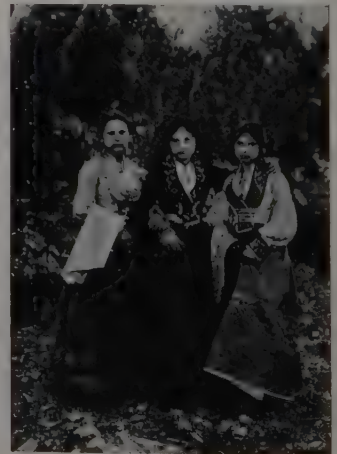


LATOMIA DEL PARADISO.

The "Latomie," which form one of the characteristics of Syracuse, are places of which no photographs give any notion. They are vast excavations hewn in the rock to a depth of about 100 feet below the level of the soil. The Latomie were used as burial-places and sometimes as prisons for captive enemies. The Latomia del Paradiso possesses extraordinary acoustic properties.



THE RIVER ANAPO BORDERED WITH PAPYRUS GROVES.



SICILIAN COSTUMES.



THE GREEK THEATRE (5th cent. B. C.).

This theatre resembles in its position that of Taormina, it is hewn in the rock and has a diameter of 165 yds.



THE AMPHITHEATRE. (1st cent. B. C.).

This is a Roman structure of the period of Augustus. It has a length of 77 yds. and is 44 yds. in width.



SARCOPHAGUS OF ADELFA, with reliefs of the 5th cent.



The famous VENUS ANADYOMENE.
A Greek work of the 3rd cent. B. C. Found in 1804.



AURIGA (Coachman).
Bronze found at Delphi.



MESSINA. The Town Hall, the Fountain of Neptune and the Harbour. (*From an old photograph.*)



SEGESTA. The Greek Theatre.



SEGESTA. The Doric Temple.



MOAICS in the tribune
of the Cefalù Cathedral. A. D. 1148.



CEFALÙ. The Cathedral (11th cent.).
A noble Church of Norman architecture.



VIEW OF GIRGENTI.

GIRGENTI was the second city of Sicily in point of population, but first in point of wealth during the Greek period. Its site (about 1000 ft. above the sea) was one of the state-liest on which any city was ever planted. To-day only the ruins of the temples remain to testify to the greatness of its past.

The Greek temples at Girgenti are the most majestic in the ancient Hellenic world. The glorious Temple of Concord given here is the best preserved and is probably the best specimen of Doric architecture in existence.



TEMPLE OF CONCORD. *Doric style.*

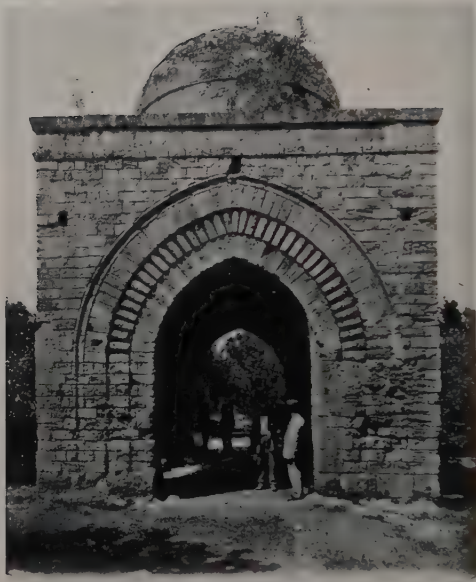


PHÆDRA PINING FOR LOVE.
Relief on a marble sarcophagus in the Cathedral.



TEMPLE OF JUNO LACINIA.
(5th cent. B. C.).

Photo ALINARI, ANDERSON, BROGLI.



PALERMO. "La Cubola."

Remains of a pavilion once belonging to the Saracenic palace of La Cuba, erected by the Norman King William II. in 1182. Boccaccio chose this place for the scene of one of his novels.

"Farewell, land of love, Italy,
 "Sister-land of Paradise:
 "With my own feet I have trodden thee,
 "Have seen with mine own eyes:
 "I remember, thou forgettest me,
 "I remember thee."

C. G. ROSSETTI.



ARMORIAL BEARINGS AND PORTRAITS OF THE GONZAGAS OF MANTUA.
Fifteenth century relief in the *Accademia Virgiliana, Mantua.*

APPENDIX.

GENEALOGICAL CHARTS OF

The Visconti of Milan	<i>Page</i> 546	The Valois-Orleans, Kings of France	<i>Page</i> 546
The Sforza of Milan	546	The Aragonese Kings of Naples	546
The Este Dynasty of Ferrara	547	The Medici of Florence (elder branch)	548
The Gonzaga Family of Mantua	547	The Medici of Florence (junior branch)	549
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SWEETMEAT PLATE. *School of Raphael.*
Urbino Ware. Public Gallery, Modena.

Chart I

THE VISCONTI OF MILAN



Chart VI

THE VALOIS-ORLEANS KINGS OF FRANCE

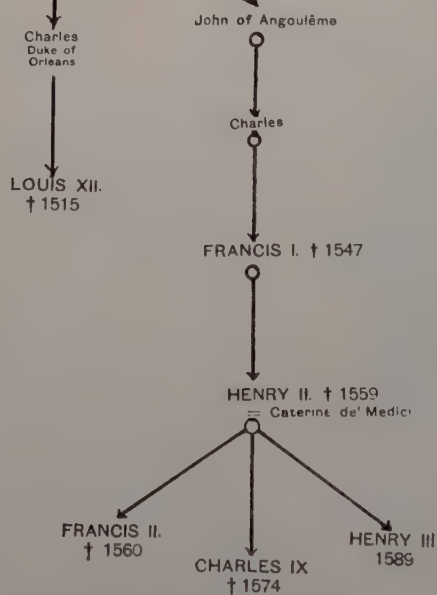


Chart II .

THE SFORZA OF MILAN

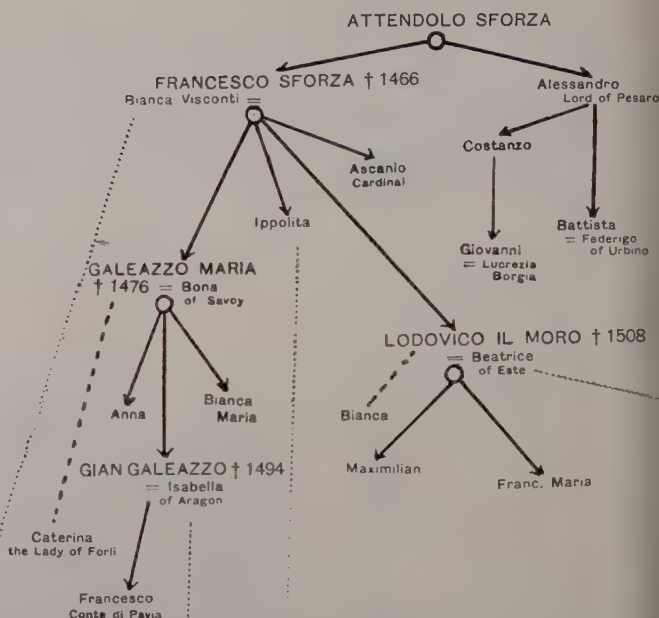


Chart VII

THE ARAGONESE KINGS OF NAPLES

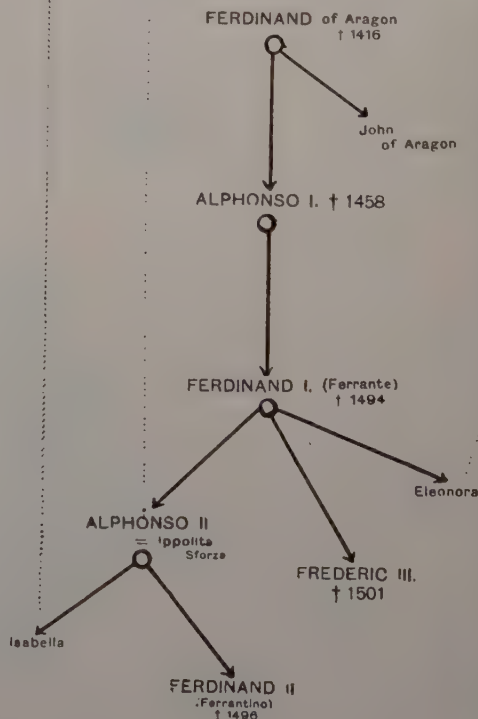


Chart III

THE ESTE OF FERRARA



Chart IV

THE GONZAGA OF MANTUA



Chart V

THE MONTEFELTRO AND DELLA ROVERE OF URBINO



NOTE. — A broken line indicates illegitimate parentage.
A dotted line indicates marital connection.

Genealogy

HISTORICAL SKETCH.

1. The son of Averardo and the founder of the Medici dynasty. In his lifetime served as Prior and Gonfaloniere, and was looked upon as the first banker in Italy.

2. Also called Cosimo the Elder. He was a successful financier and was known as «The Great Merchant of Florence.» His immense wealth he spent liberally for the advancement of art and science. He built the Medici Palace (now Riccardi); helped in rebuilding San Lorenzo and San Marco; founded the Medici Library, and enriched Florence with numerous churches and monuments. The people acclaimed him «The Father of his Country.»

3. Being an invalid he was surnamed the Gouty. Unambitious and of little power as a politician, he was unable to maintain the popularity his father had won, and, after a brief exercise of authority made way for his brilliant son Lorenzo.

4. Il Magnifico (The Magnificent) is the title given to this most illustrious member of the Medici. He ruled with almost regal power 22 years, and his encouragement made Florence the centre and focus of the arts for the whole world. After his death «The Splendour, not of Tuscany only, but of all Italy, disappeared.»

5. Lorenzo's younger brother murdered by the Pazzi in the Cathedral of Florence. He left a natural son, Giulio, who in 1523 became Pope Clement VII.

6. The eldest son of Lorenzo. He had an impetuous temperament and pretended to rule despotically. Having surrendered the frontier-fortresses to Charles VIII. of France, was expelled with his brothers Giovanni and Giuliano, and ended his days in exile. He ruled two years.

7. Ruled from 1512 to 1513.

8. A natural son of Giuliano brought up by Pope Leo X. and created cardinal by Clement VII. He was poisoned by order of Duke Alessandro.

9. Ruled from 1513 to 1519. His daughter Catherine became Queen of France.

10. He was surnamed the «Moor.» His parentage is uncertain; some historians assert that he was the natural son of Giulio (Clement VII). He was the worst tyrant Florence ever endured. He was created hereditary Duke in 1532 by Charles V. and married the Emperor's natural daughter in 1536. The following year he was assassinated by his own cousin Lorenzino.

11. He was a great soldier of extraordinary bravery and the greatest commander produced by Italy in the 16th century.

12. He was the founder of the junior branch of the Medici and reigned from the death of Alessandro in 1537 to 1574. He combined the various territories belonging to Florence into a single monarchical state and obtained from Pope Pius V. the title of Grand Duke.

13. He was a natural son of Cosimo I. and Eleonora degli Albizi, born after the death of Eleonora of Toledo. To him is due the design of the Medici Mausoleum.

14. Ruled from 1574 to 1587. He married Joanna of Austria, the sister of Emperor Maximilian. After the death of his wife he married the celebrated beauty Bianca Cappello, whose fascination and romantic history is related in every chronicle of the time. Maria, his second daughter, became Queen of France. He died without heirs and the throne passed to his brother Ferdinand I.

15. He reigned from 1587 to 1609. At 14 he had been created a cardinal and resided in Rome. He married the daughter of Catherine de' Medici.

16. Reigned from 1609 to 1620. He succeeded his father at the age of 19 and was the last of the Medici to be a banker. his protection and supplied him with the means to effectuate his discoveries (telescope etc.).

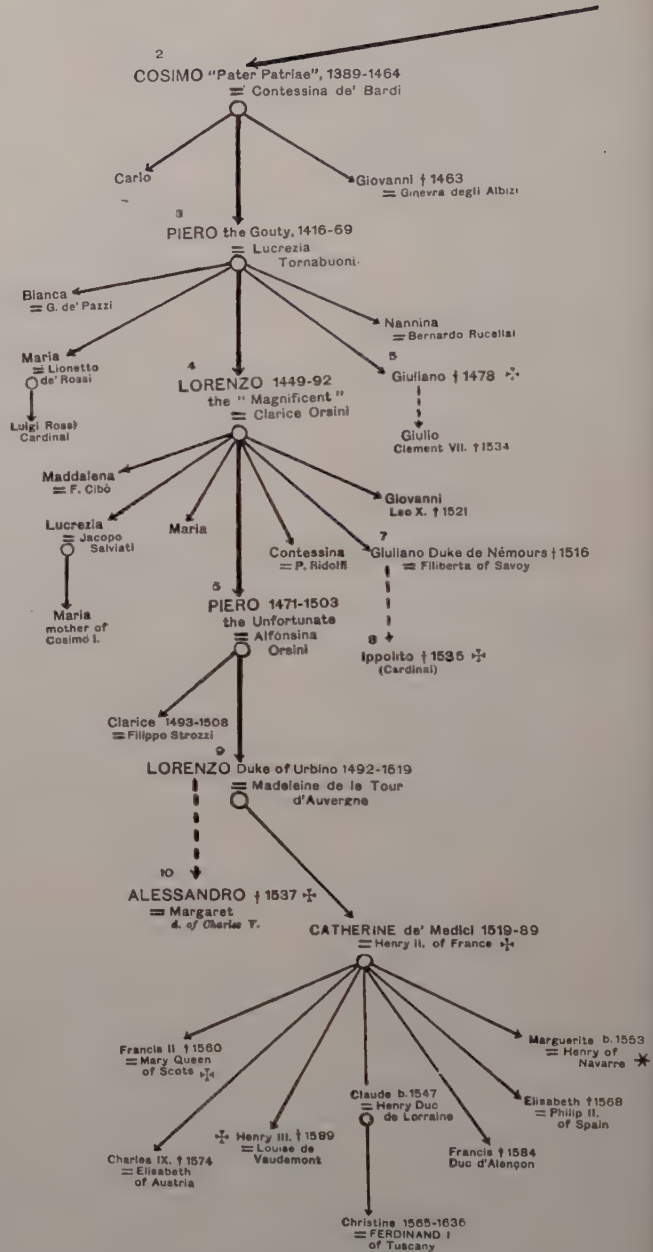
17. Reigned from 1620 to 1670. He was only ten years when his father Cosimo II. died, and at first the government was made new additions to the Pitti Palace. He was only ten years when his father Cosimo II. died, and at first the government was

18. Reigned from 1670 to 1723. Weak and tyrannical he was noted for his superstitions and bigotry.

19. The last Grand-Duke. He married Anna Maria of Saxe Lauenburg, but owing to her extremely jealous disposition soon their history; thus acquiring an imperishable title to the gratitude of Italy.

* In 1594 Henry of Navarre became King of France (Henry IV.). Having divorced his wife Marguerite of Valois, he married (1600)

NOTE. — A broken line indicates illegitimate parentage. An + appended to a name indicates a violent death.

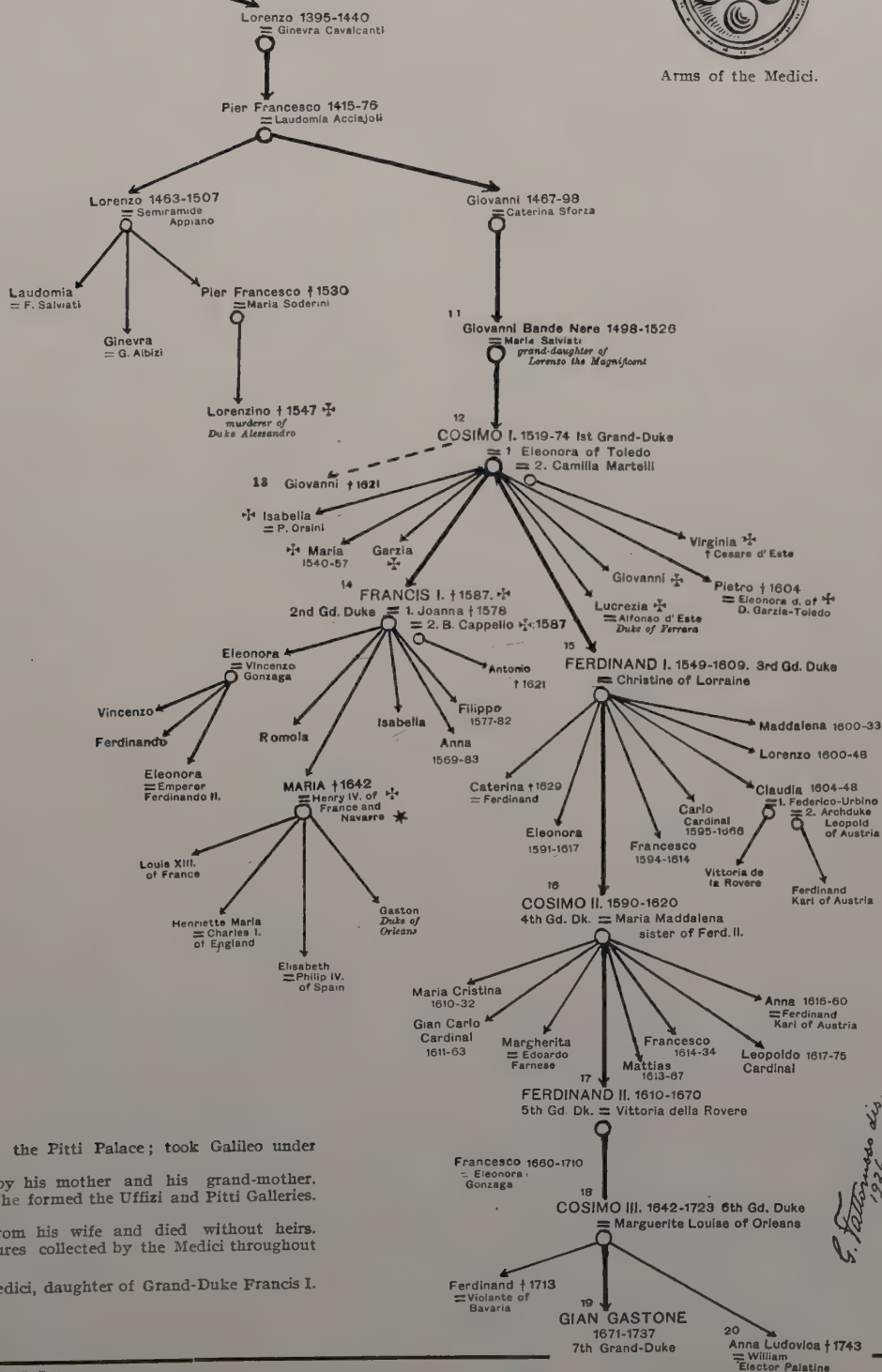


of the Medici

Giovanni di Bicci de' Medici, 1360-1429
= Piccarda Bueri



Arms of the Medici.



He enlarged the Pitti Palace; took Galileo under
carried on by his mother and his grand-mother.
Gian Carlo, he formed the Uffizi and Pitti Galleries.

separated from his wife and died without heirs.
of art-treasures collected by the Medici throughout

Marie de' Medici, daughter of Grand-Duke Francis I.

*G. Fattorusso dis.
1926.*

Italian Schools of the Renaissance

The Renaissance in Italy

BYZANTINISM

PRE-RENAISSANCE — GOTHIC PERIOD OR "TRECENTO"

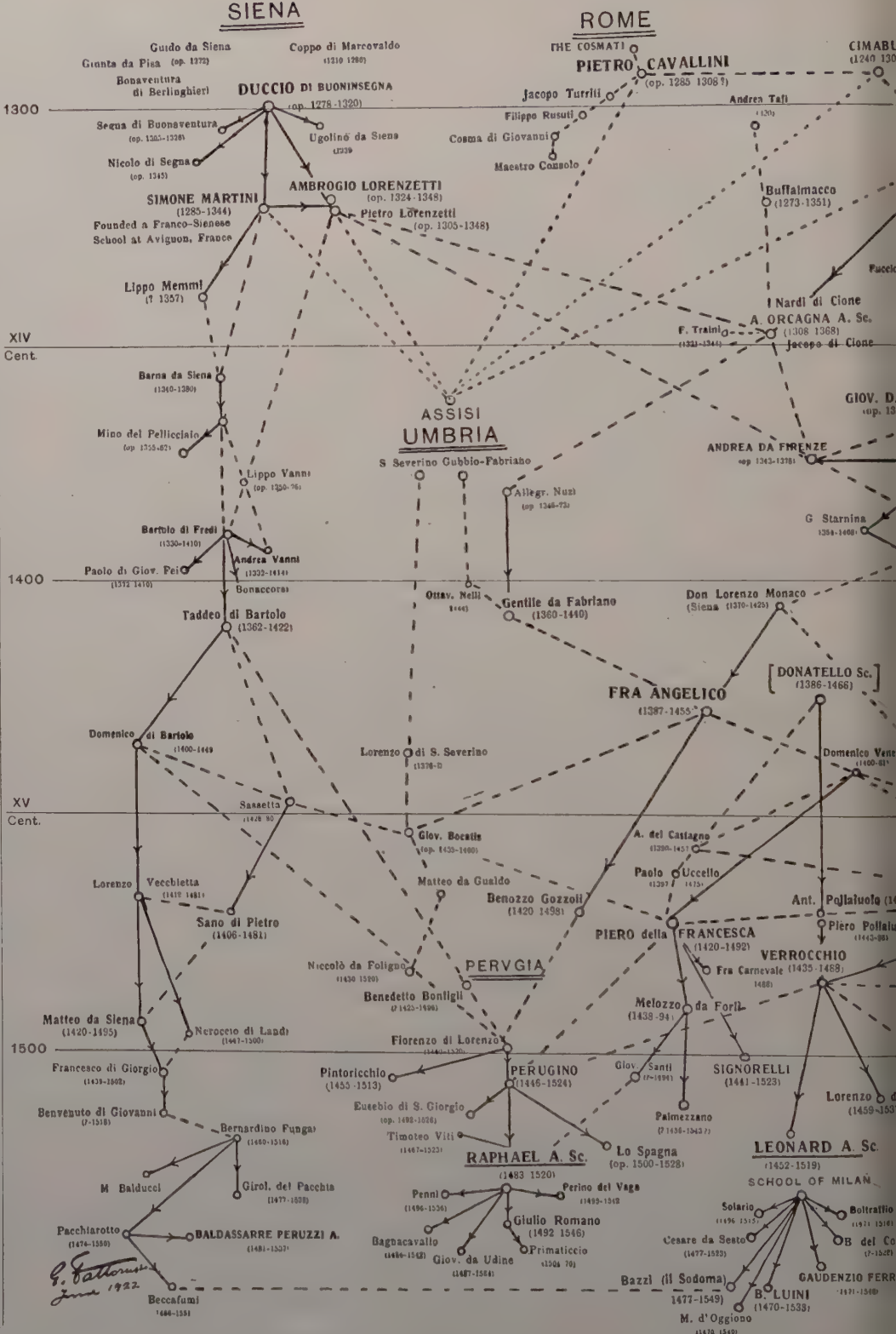
EARLY RENAISSANCE OR "QUATTROCENTO"

CULMINATION OF THE RENAISSANCE

The religious sentiment dominates the plastic faculty: painters ornament the walls of churches with divine images. Biblical stories and the legends of saints, for the encouragement of piety; and those of public edifices with symbols and allegories, for the exhortation of good government, peace and concord.

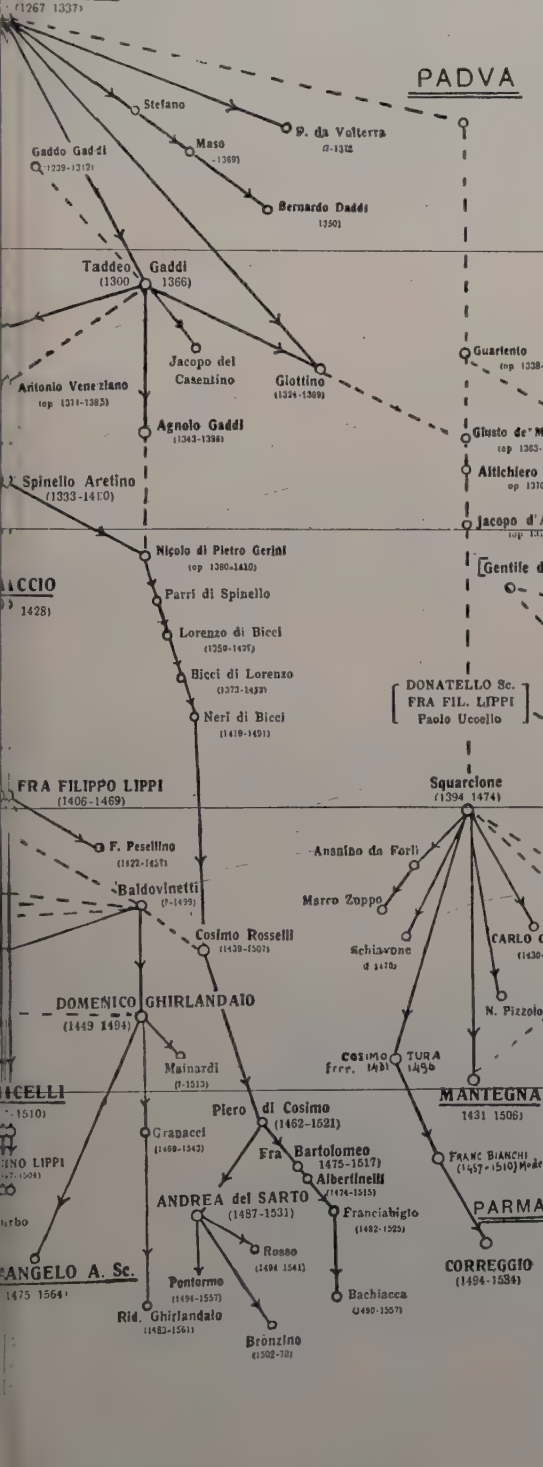
Artists dedicate themselves to the study of anatomy and perspective, they endeavor to imitate nature faithfully by attempting to produce the effect of relief by chiaroscuro, and to portray the exact proportion of the human form.

Artists now seek to raise the forms, closely imitated from nature in the previous period, to the highest order of ideal beauty, and to give to the representation of the sentiments and affections the utmost ideal grace and energy.



Margaritone d'Arezzo
(1200-1270)

OTTO A. Sc.
(1267-1337)



SCHOOLS AND PAINTERS OF OTHER CITIES

MILAN

V. Foppa (1427-1492).
Borgognone (1440-1530).
Bramantino (1460-1535).
A. de Predis (op. 1482).

BOLOGNA-FERRARA

Cosimo Tura (1431-1496).
Ercolo de' Roberti (1450-1496).
Francia (1450-1517).
Franc. Cosma (1438-80).
Lor. Costa (1460-1535).
Dosso Doesi (1470-1542).
Garofalo (1481-1559).

BRESCIA-CREMONA

Boccacino (1467-1525).
Romanino (1485-1566).
Moretto (1498-1554).
G. B. Moroni (1520-1578).

VERONA

Liberalo da Verona (1451-1530).
Caroto (1470-1547).
Torbido (1486-1522).
D. Morone (1442-1508).
F. Morone (1476-1529).
Girolamo dai Libri (1474-1556).
Cavazzola (1486-1522).

HISTORICAL DATES

- 1170-1221 - St. Dominic, founder of the Dominican order.
- 1182-1226 St. Francis of Assisi, founder of the Franciscan order.
- 1215 - Rise of Guelphs and Ghibellines.
- 1228-53 - The Church of Assisi is built. It gives the first impulse to painting.
- 1260 - Italy is ruled by Despots.
- 1278-aft. 1350 - The Dominican church of S. M. Novella at Florence is built.
- 1294-1320 - The Franciscan church of S. Croce at Florence is built.
- 1285-1321 - Dante (Post').
- 1300 - Revival of Arts and Literature.
- 1304-1374 - Petrarch (Post').
- 1305 - Seat of papacy removed to Avignon.
- 1313-1375 - Boccaccio.
- 1342 - Abolition of the Constitution in Florence.
- 1343 - Florence ruled by rich mercantile families.
- 1348 - The great plague in Italy.
- 1377 - Seat of papacy re-transferred to Rome.
- 1377 - The Medici at Florence rise to power.
- 1406 - Pisa becomes subject to Florence.
- 1421 - Venice is at the height of her power.
- 1434 - The Medici family becomes paramount in Florence.
- 1453 - Fall of Constantinople.
- 1469-92 - Lorenzo il Magnifico encourages art in Florence.
- 1471 - Sixtus IV, Pope.
- 1474-1533 - Aristotle (Post').
- 1482 - Christopher Columbus discovers America.
- 1494-98 - Savonarola leads the Reformation in Italy.
- 1503 - Julius II, Pope. Patronizes the Fine Arts.
- 1511 - Martin Luther visits Rome.
- 1512 - The Medici return to Florence.
- 1513 - Leo X (Medici) Pope. Patron of Arts.
- 1527 - Expulsion of the Medici at Florence.
- 1528 - Sack of Rome by Charles of Bourbon.
- 1530 - Charles V, crowned at Bologna. Florence taken by the imperial troops.
- 1500 - Bartolomeo Vivarini (op. 1500-99).
- 1500 - Alvise Vivarini (op. 1461-1503).
- 1500 - Basaiti (1470-1527).
- 1500 - Bonaiuti (1472-1529).
- 1500 - Savoldo (1480-1548).
- 1500 - Lorenzo Lotto (1480-1556).
- 1500 - Previtali (op. 1502-1523).
- 1500 - Sebastiano del Piombo (1495-1547).
- 1500 - Rocco Marconi.
- 1500 - Tintoretto (1518-1592).
- 1500 - Paolo Veronese (1528-1588).



JUPITER AND JUNO.

DIANA AND ENDYMION.

Two of the series of thirteen mythological frescoes painted by ANNIBALE CARACCI and his scholars in the Palazzo Farnese, Rome (Cfr. p. 451).

NOTE ON ITALIAN PAINTING.

THERE have been three great epochs in Italian Art: I. THE REVIVAL, extending from the end of the 13th to about the middle of the 14th century. During this period, and under the influence of St. Francis of Assisi, the religious sentiment dominates the plastic faculty and artists decorate the walls of churches and public edifices with divine images, legends of saints, symbols and subjects conveying moral precepts. II. THE DEVELOPMENT, from the beginning of the 15th century to about 1470. Artists now dedicate themselves to the study of nature and perspective, and to portray the exact proportions of the human form. III. THE PERFECTION, extending from the last quarter of the 15th to nearly about the middle of the 16th century. Artists raise the forms to the highest order of ideal beauty, and give to the representation of the sentiments and affections the utmost ideal grace and energy. This period marks the culminating point of Art; and, after a period of stagnation, the *Decline* follows.

THE Chart of the *Italian Schools of Painting* given on the preceding pages contains the names of the principal artists of the School of Siena, Umbria, Florence, Padua and Venice. Its object is to assist students in the study of the history of Art. When the letters A. or Sc. follow a name, this implies that the artist was an architect or sculptor besides being a painter. An arrow indicates a direct relation between master and scholar; a broken line indicates an artistic influence or connection between masters. The work is based on—and carefully compiled from leading authorities on art: VASARI, VENTURI, CORRADO RICCI, MUNTZ, CROWE & CAVALCASELLE, KUGLER, LAYARD, MORELLI, RUMOHR, SPRINGER, BERENSON, SYMONDS, etc.



THE NINE MUSES. Detail of the *Triumph of Apollo* (p. 179).



THE "LILY" OF FLORENCE. Part of the frieze in the Palazzo Vecchio, Florence (pag. 202).

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Abbreviations: A. = architect; S. = sculptor; P. = painter; Bol. = Bolognese; Bresc. = Brescian; Ferr. = Ferrarese; Flor. = Florentine; Gen. = Genoese; Lomb. = Lombardic; Mil. = Milanese; Mod. = Modenese; Neap. = Neapolitan; Pad. = Paduan; Parm. = Parmesan; Pied. = Piedmontese; Pis. = Pisan; Rom. = Roman; Sicil. = Sicilian; Sien. = Siennese; Umbr. = Umbrian; Ven. = Venetian; Ver. = Veronese; Vic. = Vicentine.

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